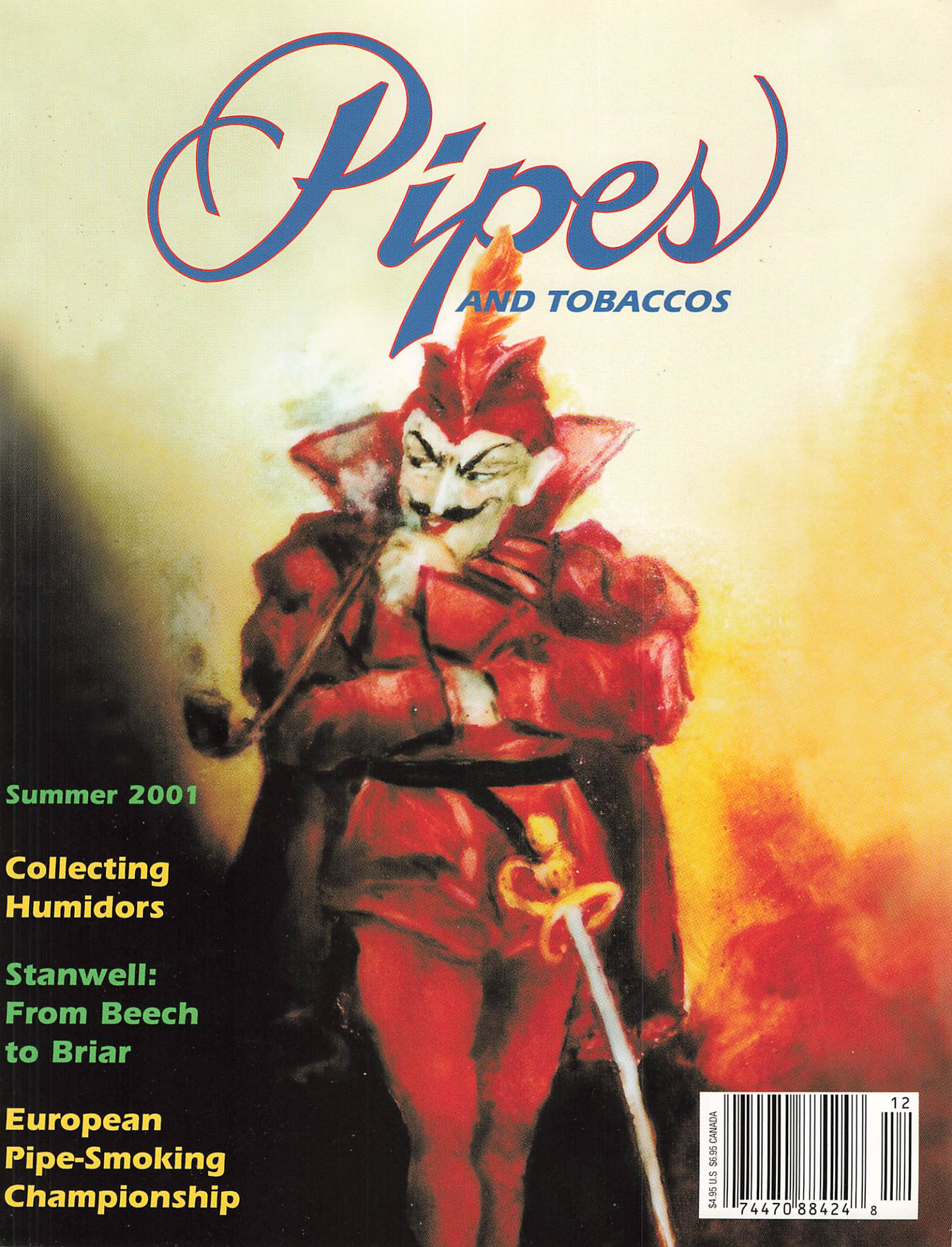
Pipes

AND TOBACCOS



Summer 2001

Collecting Humidors

Stanwell: From Beech to Briar

European Pipe-Smoking Championship

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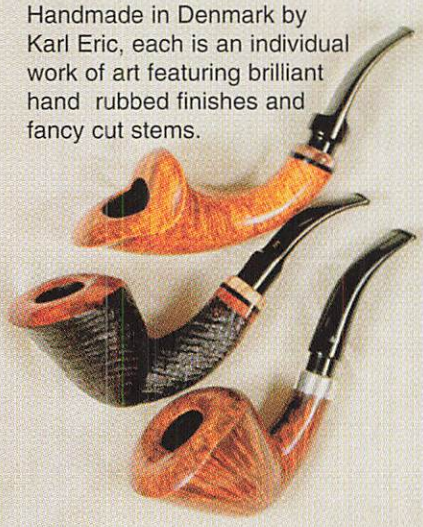

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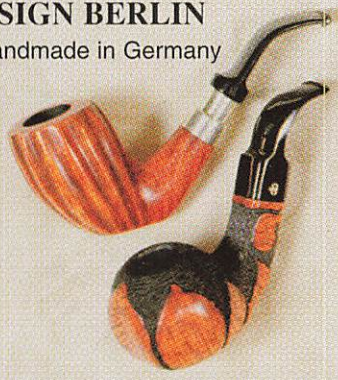

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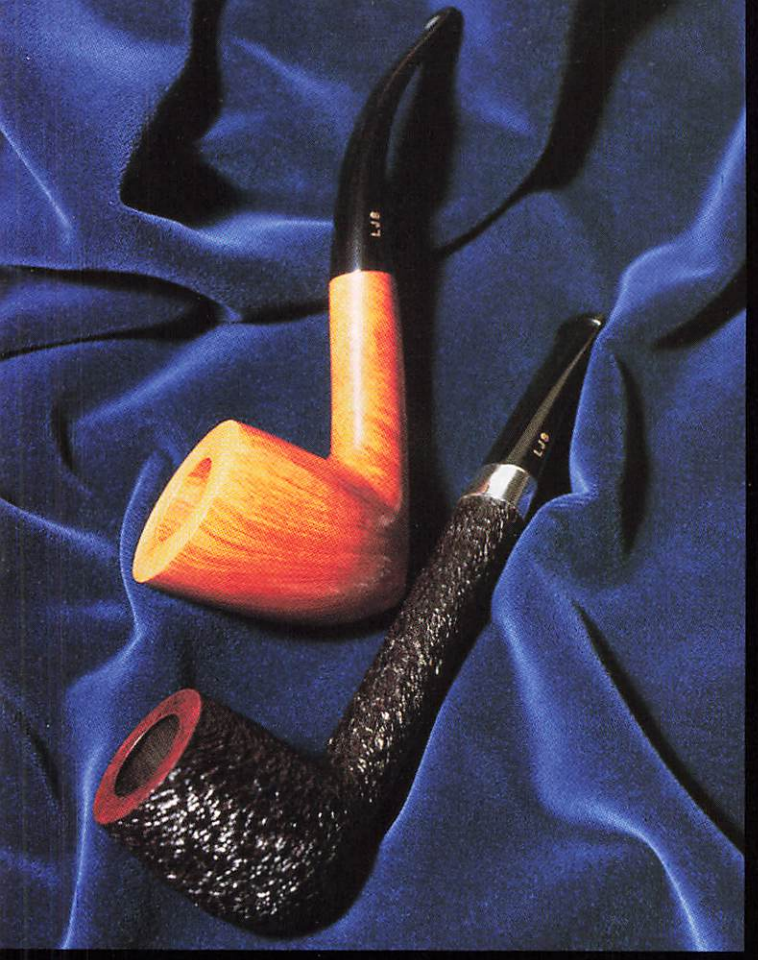

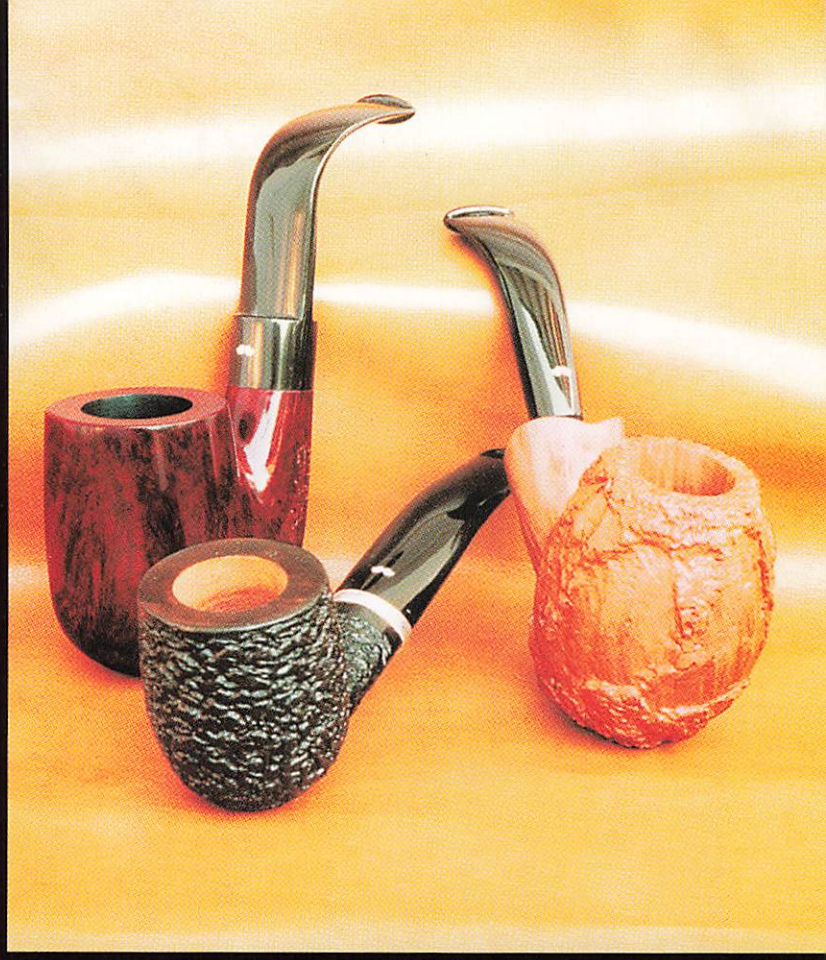

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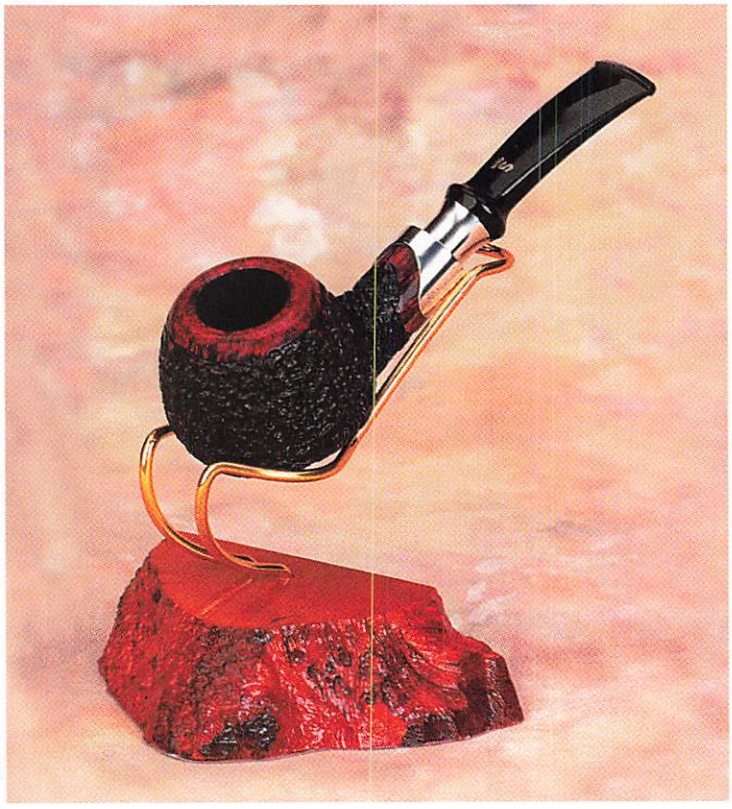
Pipes AND TOBACCOS



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Page 48

16 **From Beechwood to Briar**
If the name Stanwell sounds English, that's because it is supposed to. Poul Nielson, who founded the company in Denmark in 1942, knew that it would take an English name to maintain the interest of Danish smokers who liked English pipes. He didn't know at that time that Denmark would become one of the world centers of pipe manufacturing, thanks in no small part to his own efforts.

24 **The Art of the Pipe Tobacco Humidor**
The manufacture of artistic tobacco humidors was concentrated in the period from 1890 to 1950, making them rare and highly collectible. They are often the most prized items owned by collectors of ceramics and art metals. There is nothing easy about collecting, and if your interests gravitate toward tobacco-related, functional works of art—such as tobacco humidors—you will want to read the tips and strategies offered here.

40 **Steve's Studies**
Steve Weiner did not jump into pipemaking—first, he carefully studied the pipes of the finest carvers, working hard to perfect his own techniques with specialized tools, and finally became a full-time pipemaker with his own unique vision and style.

48 **A Whiff of Risk**
The exaggerated dangers of environmental tobacco smoke (ETS) have become the foundation on which the anti-smoking industry has built its most harmful assault on the freedoms of smokers. Without an assertion of physical peril connected to exposure to smoke, anti-smoking legislation would be baseless. And yet, the studies cited by anti-smokers as conclusive evidence of danger, actually indicate that risks associated with ETS are statistically insignificant.

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Summer 2001

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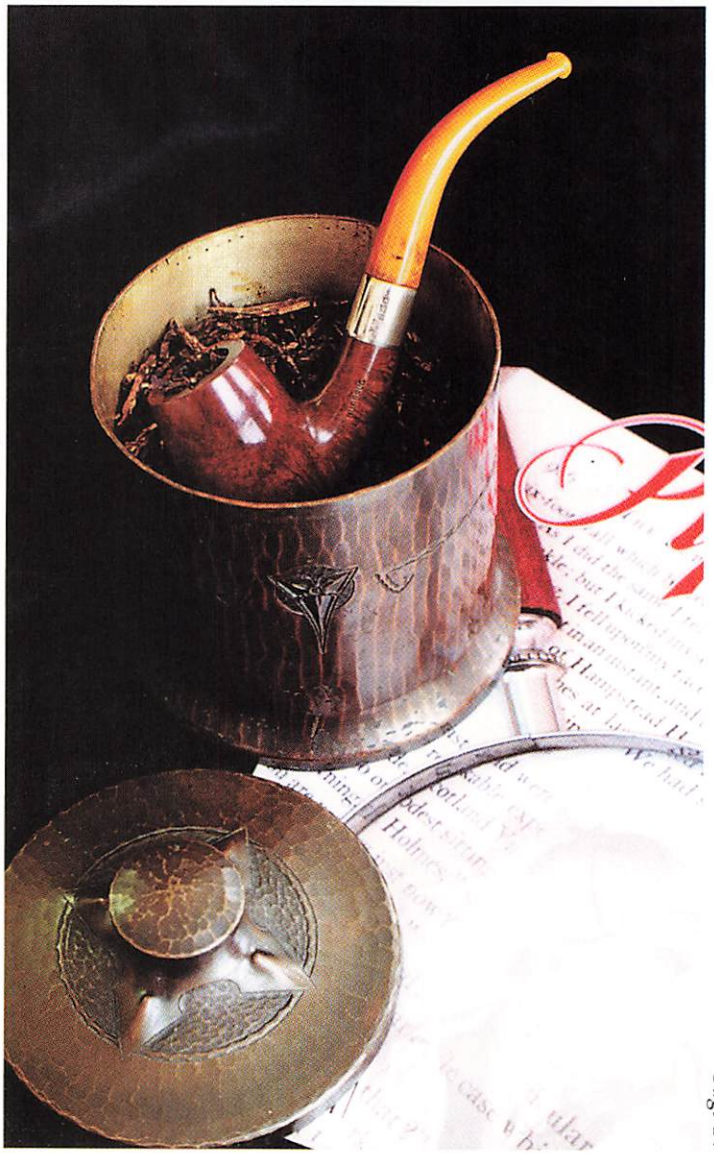

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50 **Innocents Abroad**
Three Americans with no experience brave the highly organized, stringently judged European Pipe-Smoking Championship in Dijon, France. The rules were strict, the people were friendly, and the smoking techniques observed were educational. The Europeans say they would enjoy inviting an official U.S. team to the next competition. Here was a great start toward that goal.

Cover

Our fiendish cover image is from a hand-painted antique Limoges La Ceramique humidor in the collection of Cyndi Gage, author of the article on humidor collecting that starts on page 24 in this issue. (Photo by Tad Gage)

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Pipes AND TOBACCOS

A quarterly magazine celebrating pipes of all kinds and fine tobaccos.

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Stages

Most pipe smokers seem to go through various stages during their lifelong quest for the perfect smoking experience. I'm no different. After smoking hundreds of different tobaccos and pipes, I don't know that I'm any closer to that goal, but it's a fun ride for sure.

Aromatic tobaccos came first, of course—the more fragrant, the better. I guess I wanted to impress the people around me back then more than I wanted to impress myself. It didn't take long for that to change, though, once I learned that an enveloping cloud of boysenberry-scented tobacco smoke did not necessarily motivate women to throw themselves in my path. I still smoke an occasional subtle aromatic, but have relinquished those delusions of sexual irresistibility and have reconciled myself instead to unflavored tobaccos.

Coinciding with my gradual shift in smoking mixtures, comments directed at me have also evolved—from the aromatic-inspired "What a wonderful aroma" to the English/Latakia "Is there a cat on fire in here?" to the current characteristically horrified Virginia/Perique refrain of "What on earth is that stench—Sir, would you mind standing outside to decompose?" But I don't care—I enjoy my tobacco much more now. Maybe good flavor and good room aroma are inversely proportional. Or maybe, as I've become older and slower and less crazed-looking, people are simply more inclined to tell me I stink.

My choice in pipes has evolved as well, from the reasonably priced to the outrageously extravagant. Most pipe collectors I know have found themselves spending more and more on pipes over the years, rarely backsliding into rational price ranges. If I had known 20 years ago how much money I would one day willingly spend on a single pipe, I would have gone into counterfeiting.

While the prices of my pipes have steadily risen, their sizes have diminished. At one time, all I owned were giant pipes with imposing, ostentatious gravitational force. But that changed, perhaps because I gradually lost the jaw strength necessary to hold them in my teeth without spilling them and setting my lap on fire. Their shapes have changed, too. I wouldn't have a straight billiard back then. No, I had to have big, highly stylized freehands, and the more curves and corners, bells and whistles, windcaps, bands and gadgets, the better. Some of my pipes had so many reflecting surfaces that it was inconvenient to drive with them—unexpected beams of sunlight shot off them like random lasers, blinding other drivers and causing wrecks that sometimes impeded my path.

Those pipes gradually left my collection, though, and more traditional shapes have been finding their way to me. My favorite finish changed slowly, too, from rusticated to sandblast to smooth, and from straight-grain to cross-grain. The cycle could start over again any day.

This sort of thing happens to just about everyone. Some collectors keep refining their stages, buying only one shape, or one brand, or one shape in different finishes in the same brand, or one finish in one shape in different brands, or—well, you get the idea. Pipes encompass endless permutations, and you never know which one will get you, or for how long it will hold you before letting you move on.

The movement through different stages in this hobby is natural and inevitable. You can't fight it. Moving on to different makers or different finishes or different tobaccos is not treason; we do not necessarily relinquish our loyalties—we simply become intrigued with new possibilities. There is no right or wrong order of stages, no preferred progression. The simple fact is, pipe smoking is not a static activity, and change is natural. I guess we all search for that holy grail of the perfect tobacco in the perfect pipe. Maybe the beauty of this hobby is that perfection is always just out of reach, giving us always something more to aspire toward.

Chuck

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P&T Readers Respond

Good Resource

I had the pleasure a few years ago of finding the first couple issues of *P&T* magazine. But then the pipe shop that I visited stopped carrying it and a huge disappointment followed. Recently upon visiting a new haunt, I again found your magazine and was even able to purchase the last eight issues. I have been thinking about going into the pipe repair business after losing several of my personal pipes when sent out for repair. *P&T* has given me the resources and the competence to seriously get into the business as soon as I am able to get the proper business licenses and equipment.

George Donald McKinney Jr.
Clearwater, Florida

Your magazine is fantastic! I especially appreciated the issue on Tolkien. When I was a little boy, my Dad read *The Hobbit* to me along with *The Lord of the Rings* trilogy. Those books captivated my imagination, especially the pipes! I was Bilbo Baggins for Halloween when I was in the second grade. My mom bought me a corncob pipe for the costume. From there, I started collecting them. My grandparents gave me some used briar pipes for Christmas a year or two later. As the years went by, I lost interest in pipes, until a couple summers ago when I went to Carmel with my parents. We stopped in some pipe shops and I fell in love with pipes all over again. I saw a churchwarden in one shop and as I have always been interested in long pipes (*The Hobbit*, Chapter 1), I decided I must have one. I started collecting again, but now I could actually smoke them. That was a little more than a year and a half ago. I now have somewhere around 50 pipes and numerous excellent tobacco blends, many of which were introduced to me by Mr. Serad. "Trial by Fire" is a fantastic column to which I am greatly indebted. Keep up the good work, and "may the hair on your toes never fall out"!

David Wood
Fremont, California

I have always loved your magazine. I have all the issues. Hope you stay in the mainstream of pipe lovers, and get to go to Pipe Heaven. That is the best thing a meerschaum man could offer you with just words. Please keep up the great work.

Kevin D. Twiner
Vivian, Louisiana

P&T: Ah, Pipe Heaven—that's a concept we often think about. Pipe shops on every corner; smoking permitted everywhere, an infinite supply of and infinite variety of tobacco and the angelic ability to discern the fantastic subtleties of each blend. Let us all remember to

Too bad this page isn't big enough to show you all our blends.
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treat our pipes with respect so that we can one day find ourselves there, and not risk going to the No Smoking Section of the Hereafter.

Great Magazine! I've been smoking a pipe for a little more than four years now. I enjoy *P&T* because it caters to all pipe smokers. I was very pleased to see the article about J.R.R. Tolkien; it warmed my heart. My wife may have *Martha Stewart Living*, but I have *Pipes and tobaccos* magazine! Keep up the great work!

Roy C. Jerrolds Jr.
Livermore, California

Hooray for History

It's about time we saw articles of such caliber as "Un-Briars" [Spring 2001] and "Amber" [Winter 2001]. Who is this Rapaport guy? Is it a pseudonym for another *P&T* staffer? What sage experience in writing of such archaic stuff as the ulm, debrechen, and amber; how old can this writer be to know? His work represents a new elevation for your fine magazine, to which I've subscribed for the last three years. What further pleasures do you have in store for us discerning readers in forthcoming issues?

There's so much fine history to be had of briar's birth-parents, to know whence came the briar and its fine shapes we so cherish, it would be a shame for the magazine to splutter to a halt—intellectually speaking—by resting solely with stories on briar. Your efforts to extend the magazine to the more enlightened smoker and collector is to be applauded.

Bring this "hack" back—Rapaport knows what's what.

Gary Bradley Schrier
Gig Harbor, Washington

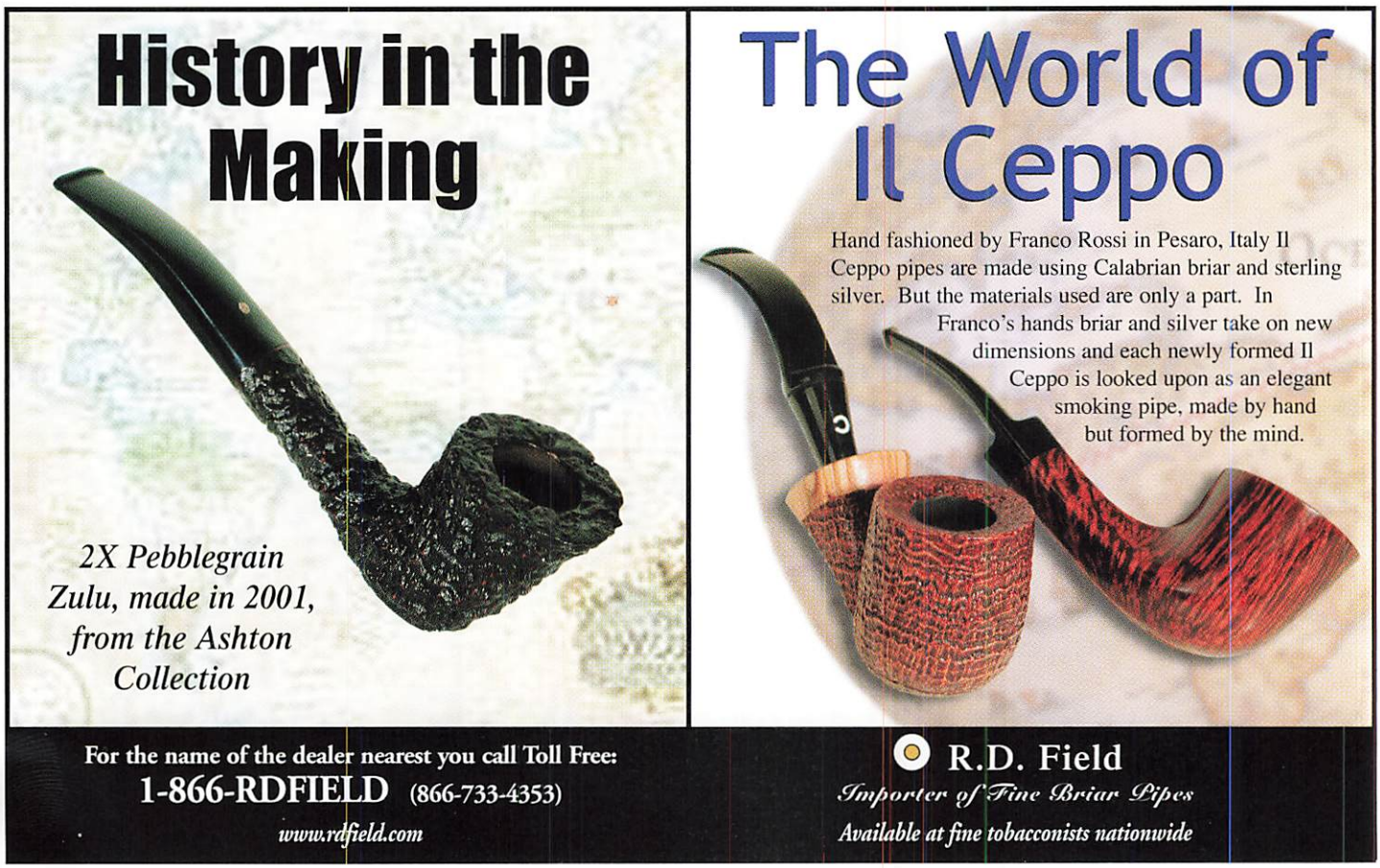
P&T: Ben Rapaport is the author of the books A Complete Guide to Collecting Antique Pipes *and* Collecting Antique Merschaum Pipes: Miniature to Majestic Sculpture. *Mr. Rapaport is a highly recognized expert in the field of pipe collecting and, though not a staff member of* P&T, *we hope that he will be a continuing contributor. His next article is planned for the fall issue this year. Titled "Praising the Pipe: Yesterday's Poetry, Paeans and Prose," it examines some of the historical poetry that dedicates itself to the subject of pipes and tobacco.*

Too much of a good thing?

Last night I checked my mailbox and, to my delight, there was the Spring 2001 issue of *P&T*. I knew that it was about time for it to arrive, but it is always a welcome surprise to actually receive it.

After dinner I loaded up my favorite pipe and began to read it through, cover to cover. As always, there were good informative articles and wonderful pictures to keep me turning each page with anticipation. Good job and kudos to the crew!

Then I came to the subscription insert after page 32, and was somewhat taken aback. Not that receiving a nice lighter would not be a welcome bonus to subscribing to *P&T*, but the thought struck me that your publication can (and does) stand on its own as an outstanding value in itself. The wealth of knowledge and entertainment that each issue holds is noteworthy to the pipe enthusiast, and I treasure each volume as a valuable reference.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It is my sincere hope that my fellow enthusiasts, collectors as well as the novices recently introduced to *P&T* will realize the value of each issue and not require the enticement of "incentive offers" in the future, thus allowing the *P&T* staff to put those extra funds into the research and development of future articles.

To the readers of *P&T*: If you do not own every copy of this publication, then your reference material for the pipe enthusiast is incomplete. Indulge yourself with a special treat and order the available back issues. You will be wonderfully enlightened!

Thank you for the hard work that each of you at *P&T* perform to bring the world of pipe enjoyment to us, your awaiting subscribers!

Roy Maret
Montrose, Colorado

P&T: We, too, hope that our readers see P&T *as a good value all by itself. But sometimes it does take a little incentive to get new people to come on board and see what they've been missing. We always enjoy opportunities that allow us to add a little value to the publication.*

Pipes of the Year

I just received the 2001 Pipe of the Year and I just wanted to tell you how pleased I am with the pipe. I purchased a Giove, walnut stain model. When I spoke to Melissa at *P&T* to order the pipe, she remembered my name and that I had ordered your previous Pipes of the Year. She asked whether I would prefer a straight grain or a bird's-eye grain, and I told her a nice bird's-eye grain would be appreciated. When it arrived, I was greeted with a wonderfully styled pipe with tight bird's-eye grain encompassing about 80 percent of the pipe. Please be sure to thank Melissa for choosing such a fine pipe for me. The craftsmanship is terrific and I can't wait to smoke it.

I must commend you on electing Ardor to manufacture your third collectible pipe. First the Jim Cooke 1999 pipe, then the Castello 2000 and now the Ardor 2001 are all deserving of the Pipe of the Year designation. You do your readers a great service by offering wonderful collectible pipes and you do your manufacturers a great service by promoting their brands.

Cooke, Castello and now Ardor—I can't wait to see what you have planned for 2002.

John Tufano
Massapequa, New York

International Smoking Contests

According to Mr. Rapaport's theory on International Pipe Smoking [Spring 2001], the New York Yankees and the San Francisco '49ers have never been World Champions but only North American Champions, because the World Series and the Super Bowl are not sanctioned by an organization in Europe.

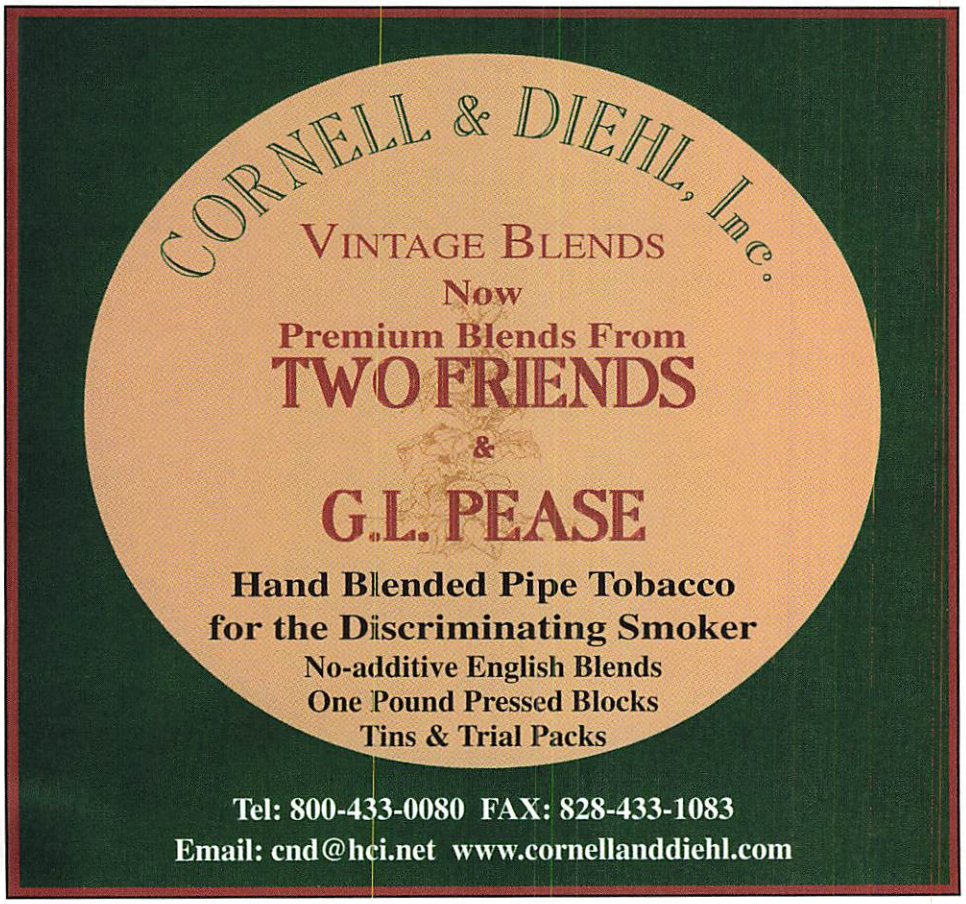
I am being told that I must wear a seat belt, recycle everything and that I can smoke my pipe only if I do so where no one else can possibly come in contact with the smoke. Mr. Rapaport tells us that in order to be eligible to hold the title "World Champion" in something that is considered by most participants to be a hobby, I must be a member of a national organization that is accepted by an international organization.

The ICPC has been in operation for 31 years, while the IASPC has been in existence for 53 years. Why then is ICPC the only one that can name the "World Champion"? It is my understanding that the IASPC contest is open to anyone who is a member of an IASPC club, regardless of national allegiance, if they can attend and wish to enter. They do not have to be sanctioned by any organization.

I have never participated in a pipe-smoking contest and, if I must be selected by a committee first, I probably never will. It has been my belief that if I enter a contest that is attended by persons representing other countries, and I win, I have the right to the title "World Champion."

I had the privilege of meeting Mr. Paul Spaniola a couple of years ago at dinner during the Chicago pipe show. After an hour or so with this gentleman, I am convinced that if knowledge and class, not to mention ability in one's chosen lifestyle, is what is required to be a "World Champion," then Mr. Spaniola is truly a "World Champion."

Glenn Perkins
Medford, Wisconsin



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I had just finished going back over the past 20 issues and enjoying every one of them again. Then I received No. 21 [Spring 2001 issue]. All was wonderful until page 8, when I saw the caption, "International Pipe Smoking." Excellent, I thought...something about an organization with which I am involved (I just happen to be the "Chief Puffer" of the Northeast Arkansas Pipe Puffers, a member of the International Association of Pipe Smoking Clubs). Imagine my excitement as I turned the page and started reading.

About 40 words into the article, I came to the words "take exception," then after the next 37 words it was time to turn the page and see who could be the writer. Now I have never learned to use profanity correctly—not since my mother tried to explain why my sainted grandmother had started frequently using words that I had been taught would send me to a burning fire! She said that when people grow old, they sometimes lose their reserve and say things, and its because they are not accountable. Evidently, I have reached old age. I am a bit calmer. I believe a few facts should be pointed out: IAPSC does have members from other countries; it's been in operation for over 53 years; it includes both local and regional clubs; it has a legal charter; it offers membership to groups of pipe smokers who want to organize clubs and sign an agreement to follow a set of definite rules and regulations; it follows a guideline for conducting a "timed" event that closely (if not exactly) equals those rules and regulations of the more prestigious contests in Europe; it has been recognized and chronicled by such widely accepted authorities as the *Guinness Book of World Records*, which did list Mr. Paul Spaniola as the "six-time World Champion Pipe Smoker."

Dick Alexander
Hardy, Arkansas

Your magazine is exceptionally well done and I enjoy reading the excellent information every quarter. However, like Mr. Rapaport in the last issue, I have certain remarks concerning the article by Pat Walston on the pipe master Paul Spaniola. No doubt the latter is a grand man on the American continent concerning pipes. Nevertheless, there are four other continents that should not be omitted from pipe smoking. Obviously, there are now two world champions on our planet, one according to the IAPSC and another according to the CIPC (International Pipe Club Committee). This situation is regrettable, as the term "World Champion" should include all smokers of our five continents.

The CIPC, of which I am Vice-Chairman, is an association of national clubs and their members from 18 countries in Europe and Asia. In the Americas, only Canada and Brasil participate—the United States, alas, is not a member.

A World Championship and a European Championship are organized alternately every two years. At each championship, each contestant gets a pipe of the same make and model, three grams of the same tobacco, a tamper of a length of 10 cm and a diameter of 15 mm, and two matches in a box. The time clock starts ticking as the contestants are asked to light the bowls of their pipes, this being allowed during the first minute of the smoking contest. The CIPC world record is 3 hours, 15 minutes and 37 seconds, attained by a Danish pipe smoker.

It is the goal of the CIPC to maintain contact with all pipe smokers of the world, including those of the USA. I think it should be the goal of all of us that the IAPSC and the CIPC get together, set up certain identical championship rules and coordinate our efforts in helping and encouraging pipe smoking throughout the world.

I would like to know what the readers of *P&T*, Mr. Paul Spaniola and Mr. David Edel (IAPSC president) think of the idea. My e-mail address is *jlussi@worldcom.ch*.

Jonathan Lüssi
Finkenweg 1, CH-4147
Aesch (Switzerland)

P&T: It's wonderful to see a dialogue getting started about the subject of major pipe smoking contests. Yes, we have our own version here in the United States with the IAPSC competition, which has more than five decades of tradition behind it, and Paul Spaniola and his team are to be commended for the terrific service they have done and continue to do for

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the hobby. In Europe, the CIPC has its own rigorous requirements and has become the standard by which smoking contests worldwide are measured. A cooperative effort would undoubtedly be an enormous asset to the hobby. However, should the two organizations choose to decline any affiliation, it would still be desirable for the United States to somehow participate in the European competition. Many clubs and pipe shows now host slow-smoking contests. It would certainly be a step forward if clubs throughout the United States would adopt uniform rules for these contests. If we ever want to go to Europe to demonstrate what we're made of, perhaps we should start practicing with the rules we will find there. Later in this issue you will find the adventure of three intrepid Americans who tried it, and it sounds like terrific fun. We urge any pipe clubs interested in pursuing a national network of clubs to contact us here at P&T. *Let's start talking about a Pipe Club of the United States and the possibility of an away game. Tobacco's greatest historical significance and heritage has always rested here in the United States—let's show our European brethren how to smoke it.* **P&T**

"Yes, the captain traditionally does go down with his ship—except when it interrupts a bowl of Full Virginia Flake."

From the Dictionary of Italian Pipe Makers

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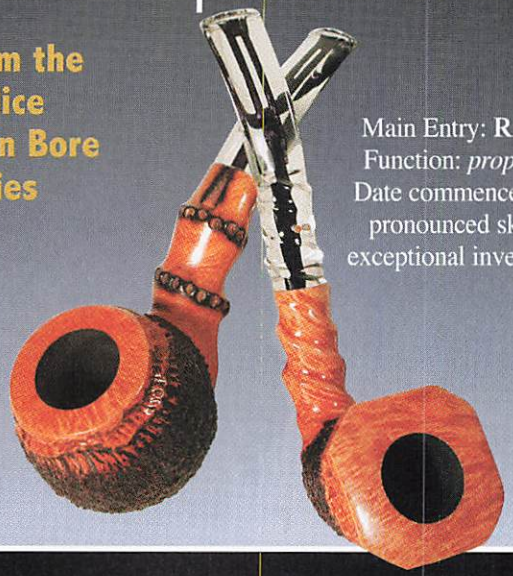

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Date commenced: 1980:
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From Beechwood to Briar

Since 1942, Stanwell pipes have provided all the value and variety that discerning pipe smokers have demanded

by Chuck Stanion

With 3,000 stylistic permutations available, Stanwell offers plenty of variety

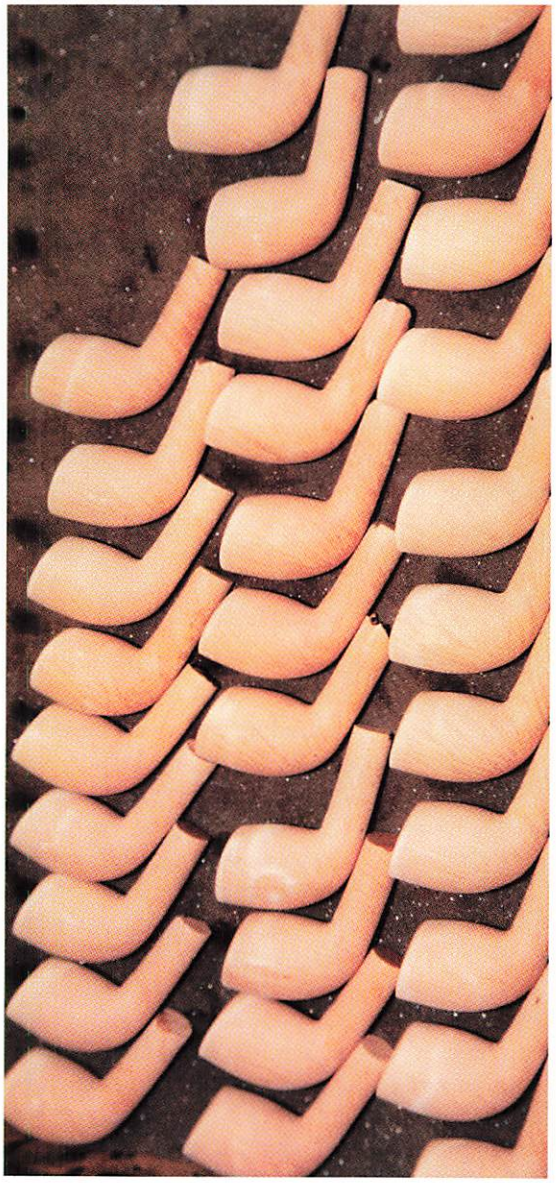
Denmark has a reputation for producing some of the finest pipes in the world, but it wasn't always that way. Danes have always been great pipe smokers, but great pipemaking came about through necessity.

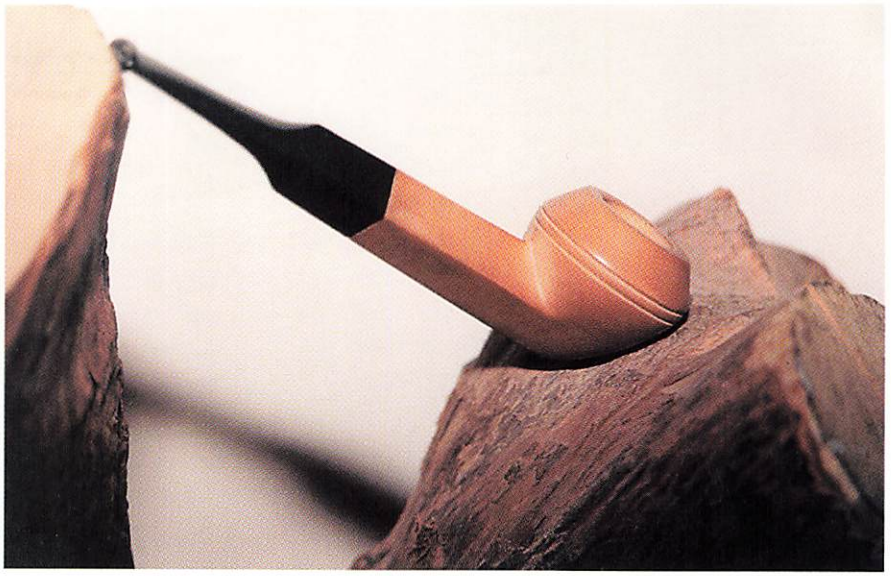
The early 1940s, when Denmark was under Nazi occupation, was not an easy time for pipe smokers. The tradition-minded Danes had a preference for English pipes, and the war had all but destroyed the manufacture of exportable quantities of those creature comforts. For years, no pipes at all could be imported into Denmark. Tobacco supplies dwindled, too, and the Danes began growing their own. That solution was relatively easy—seeds were available, gardens were plentiful, earth and sun were easily accessible. However, pipes were another matter. Briar was unattainable. One can learn to make pipes, but briar is harvested, not learned.

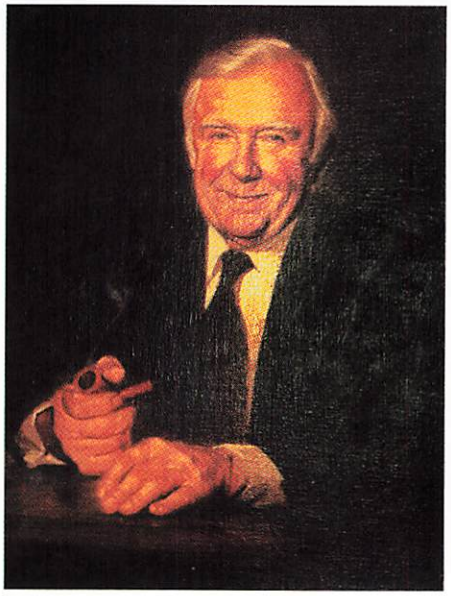
A man named Poul Nielsen ran a manufacturing company in Kyringe, Denmark, specializing in various wooden articles. He decided to use his shop to produce the pipes his countrymen could no longer obtain from England. His pipes were made of beechwood, and the first model was a straight bulldog shape. These pipes were given the name of the village of their birth, and Kyringe pipes provided Danish pipe smokers just what they were lacking. Beechwood is not briar, of course, but during wartime, it was quite serviceable.

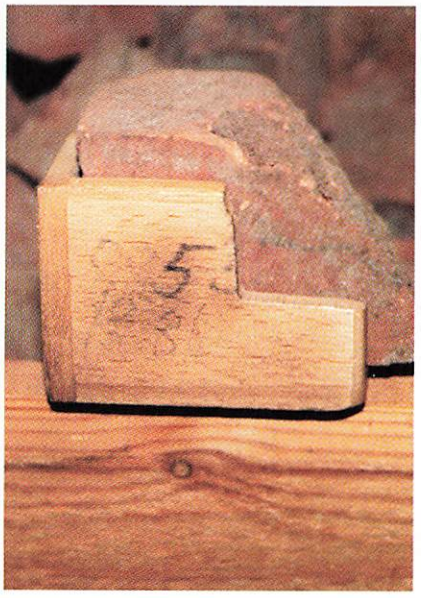
With the end of the war, however, briar became available again, and the English pipes that the Danes had missed were again coming into the country. Kyringe pipes could not compete. So Nielsen shifted production. He imported his own briar and decided to change the name of the

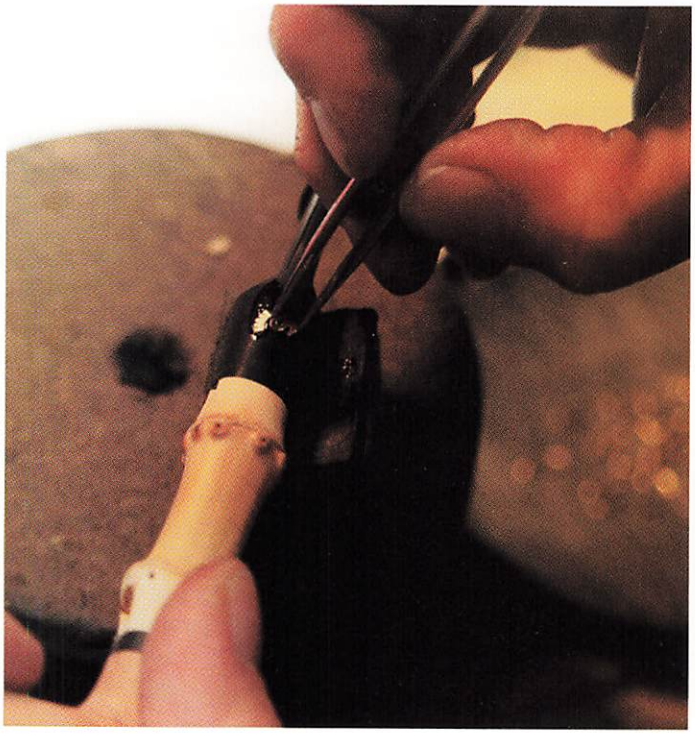
The Stanwell factory (left) is a spacious, modern facility in the small town of Borup, Denmark. Started by Poul Nielsen (page at right, center) in 1942, who later took the name Stanwell as his own last name, the company currently provides approximately 100,000 pipes worldwide. The famous silver "S" and silver crown logos found on Stanwell pipes are carefully glued by hand, one at a time, into the etched stems of the pipes (bottom left). At top right is one of the first pipes made by Stanwell. Made of beechwood, it is known as the No. 32 Bulldog, and has the honor of having initiated an important chapter in pipemaking history.

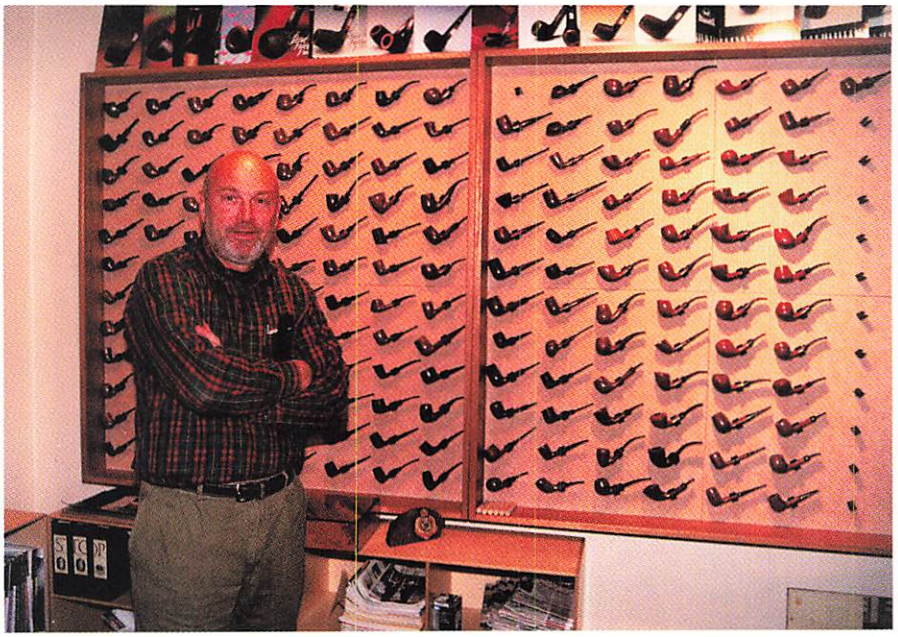












company. He wanted something with an English sound to it, to recapture his Danish clientele. From a list of English-sounding names he chose one that would become legendary: Stanwell.

Nielsen liked the name so much that he took it for himself as well, legally changing his name to Stanwell in 1968. As carefully as he considered the name change for his company, he gave an equal amount of thought to the Stanwell logo, and chose a highly recognizable symbol of Victorian England: the horse-drawn hansom cab. These changes represented a harmless camouflage, enough to keep his pipes in the marketplace and competitive with the imports. This was a time, remember, when Danish pipes did not have the reputation they do today, when it was thought no one would smoke a Danish-made pipe. That's an odd concept now, but in 1948, the name change was simply good business.

One of the most important steps taken in those early years was the commissioning of the Danish carver Sixten Ivarsson, often acclaimed as the father of modern pipemaking, to produce creative new shapes. While Danish smokers have always tended to prefer traditional shapes, the world was poised in the mid-'50s for a revolution in hand-carved pipes, and Ivarsson and Stanwell were there for it. Nontraditional "Danish freehand" shapes were becoming sought after. The popularity of Stanwell pipes—both traditional and modern—grew, and in 1969, the factory was moved to the larger facilities that it still occupies today, in Borup,

The managing director of Stanwell, Jens Lillelund (top left) stands before a display of many of the discontinued shapes that Stanwell has produced over the years. Production manager Arne Delhi (top right) examines a tray of pipes waiting for final finishing. The production floor of the factory (left) is clean, organized, and as efficient as any modern factory should be.

about 40 miles from Copenhagen.

It is a remarkable factory. Large, very clean and partitioned into individual workstations, it is now run by Jens (pronounced Yens) Lillelund, managing director of Stanwell, and Arne Dehli, Stanwell's production manager. Lillelund has been with Stanwell for 34 years and worked closely with Poul Nielsen Stanwell until Stanwell's death in 1982. He takes a great deal of pride in the factory, as he should. Everyone at Stanwell appears to be proud of their work. These pipes, while falling into the category of machine-made, entail a terrific number of handcrafted steps. Just because tens of thousands of them come through the factory does not mean they don't get the care and attention and quality control that most handcrafted pipes receive. They are not designed around the grain of the briar, as handmade pipes are, nor are the majority of them finished to the incredible standards of many handmakers, which would be cost-prohibitive. But the 100,000 pipes a year currently made at Stanwell are all very impressive.

Besides the attention to detail in every step that is required by Stanwell, the designs available to the company are remarkable. Ever since the early days, when Sixten Ivarsson provided designs, the company has nurtured relationships with the most talented craftsmen in Denmark for additional models. Such designers as Poul Ilsted, Karl Erik, Bjarne Nielsen, Per Hansen, Ulf Noltensmeier, Anne Julie, Jess Chonowitsch and Tom Eltang have contributed to Stanwell's impressive array of shapes. Of special note is a series of six-pipe sets, marketed in 1992, that represent six different important designs from different pipemakers over the 50 years of the company's history.

The briar that eventually becomes Stanwell pipes is all plateaux, and begins its evolution by resting in floor-to-ceiling drying bins in climate-controlled rooms for at least six months. Blocks are then chosen for size according to the shape being made. "One thousand to 2,000 pieces are turned for each shape, two or three times a year," says Lillelund, "according to how popular the shape is."

The blocks are sawed to size for proper fitting in the shaping machinery. The tobacco chamber is then drilled—an important early step, because the blocks are held in the copy machine with an expanding clamp that fits into the tobacco hole. The copy machine was designed and built to the Stanwell company's specifications, shaping four blocks at a time to the precise dimensions of a dummy mold—an iron casting with a stainless steel sheath that must be remade every 10,000 bowls or so, to maintain exact dimensions.

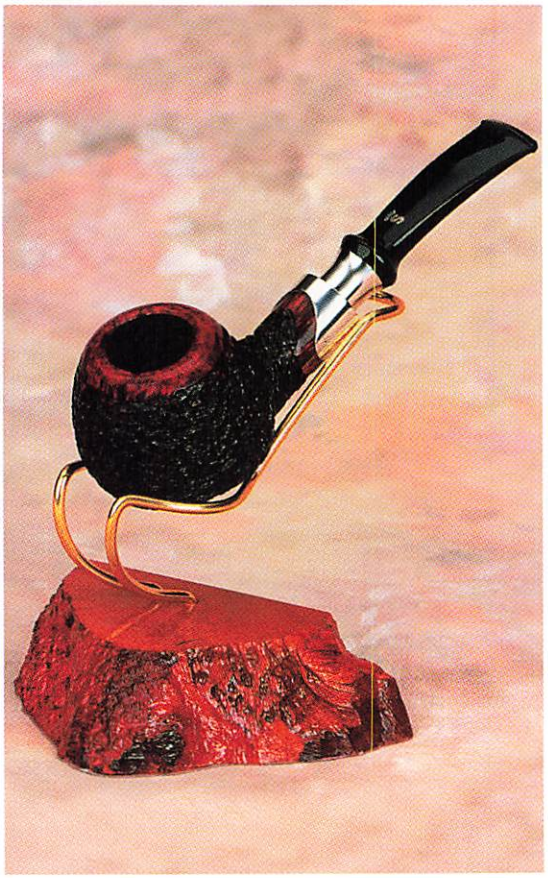
While the briar is being shaped, stems are being prepared, many with decorative rings of one sort or another. Ninety-eight percent of Stanwell pipes now have acrylic stems, a shift from ebonite that began about three years ago. "We have to glue in the Delrin tenons," says Dehli, "because acrylic isn't stable enough to make a tenon out of."

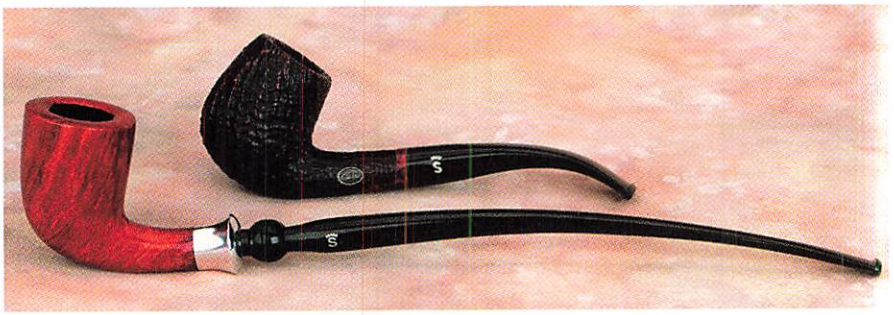
"The Delrin tenons provide a great advantage," says Lillelund, "because they are more forgiving. You can drop a pipe with a Delrin tenon, and it is much less likely to break at the tenon." The stems are bent to shape, thousands at a time, before mounting to the pipes.

"From the copy machine, the pieces are selected into different main groups—sandblast or smooth," says Lillelund. "And there we will have about five percent rejects, when the faults in the briar are too severe for manufacturing pipes."

Over the course of about eight weeks, a pipe travels through stages of sandpapering, puttying and various quality controls, until it is given one of five final grade designations by staff member Merete Moos. These grades (yellow, green, brown, red and blue) are used internally only, to decide finish and

Many world-renowned Danish carvers have designed pipes for the Stanwell factory





price, and are not reflected on the nomenclature of the pipes. But Stanwell's distribution and retail customers know what they want. "Our customers will order specific finishes and shapes, with different decorative features, and we know what grades to use to fill those needs," says Lillelund.

The final step after staining and finishing is the application of the silver Stanwell logo: an "S" with a crown over it. The shapes are engraved in the stem, then the silver logos glued and inserted.

More than 200 shapes have been discontinued over the years, but there is still plenty of variety provided in the 75 shapes in current production. "We think we have up to 3,000 different permutations to sell," says Dehli, "though we're afraid to try to figure the exact number. All of the different grades, colors and decorative applications provide plenty of combinations." One grade in particular stands above the rest: the top-of-the-line Stanwell Uniques, all hand-finished to the highest standards by Tom Eltang.

Stanwell pipes are known and respected throughout the world and are popular in 40 different countries, including (in order of volume) Denmark, Germany (one-third of Stanwell's production is in filter pipes), the United States, Switzerland, Romania, Bulgaria, Latvia, Poland, the Czech Republic and Croatia. People across the globe know good value when they see it, and the 28 members of the Stanwell staff are dedicated to maintaining unparalleled value in Stanwell pipes. *P&T*

Stanwell pipes, always indentifiable by their silver "S" with the crown logo above it, are available in a huge variety of shapes and finishes in fine tobacco shops almost everywhere. For additional information or the name and address of a tobacco shop near you carrying Stanwell pipes, contact Music City Marketing, 477B McNally Drive, Nashville, TN 37211; telephone 615.331.8041 or 800.251.3016; or fax 800.770.5488

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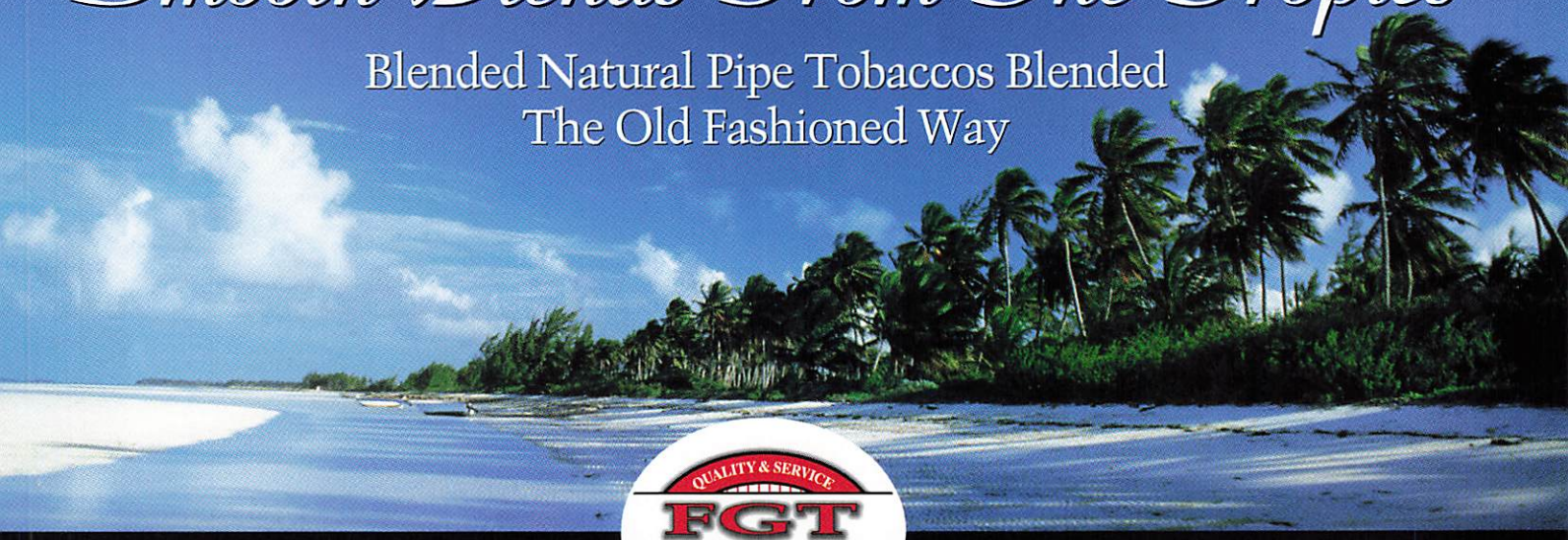

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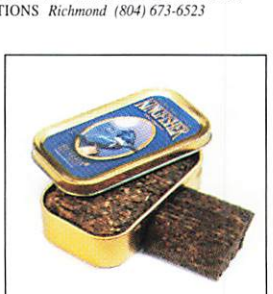

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Lee (201) 944-0234* • SMOKE STACK *Hackensack (201) 498-0332* • CIGAR EXCHANGE *Manalapan (732) 617-9611* • HAVANA'S *Matawan (732) 583-3433* • CIGAR ALLEY *Merchantville (856) 663-9190* • SMOKERY *Metuchen (732) 548-1130* • TASTE OF CUBA *Princeton (609) 683-8988* • WINDSOR CIG *Princeton JCT (609) 936-0600* • SIR PUFFS *Springfield (973) 218-0462* • JERSEY CIG *Tom's River (732) 349-6875* • THEE TOBACCO STORE *Verona (973) 857-2266* • WILLIAM'S CONTINENTAL *Vineland (609) 692-8034* **NEW MEXICO:** SMOKER'S DEPOT *Albuquerque (505) 797-9688* • SANTA FE CIG *Santa Fe (505) 982-1044* • SANTA FE CIG *Santa Fe (505) 995-1142* **NEVADA:** CARSON CIG *Carson City (775) 884-4402* • HAVANA CIG *Las Vegas (702) 732-2828* • TOBACCO ROAD *Las Vegas (702) 435-8511* • CARSON CIG *Reno (702) 324-3683* • TINDER BOX *Reno (775) 826-2680* • LAKE TAHOE CIG *Stateline (775) 588-1677* **NEW YORK:** HABANA PREMIUM *Albany (518) 482-1351* • HUDSON RIVER CIG *Cold Spring (845) 265-5015* • A & D TOB *East Northport (631) 499-2330* • STOGIES & TALES *Farmingdale (516) 753-2596* • MAXI'S *Floral Park (718) 343-5000* • TOB KING *Greenvale (516) 484-1875* • HUNTINGTON HUMIDOR *Huntington (516) 423-8599* • MARX BROTHERS *Huntington (516) 427-2624* • HAVANA HARRY'S *Lancaster (716) 685-9901* • SMOKER'S GIFT HARBOR *Mt. Kisco (914) 666-2648* • JIM'S SMOKE *Mt. Sinai (631) 331-4307* • ARNOLD'S *New York (212) 697-1477* • BARCLAY-REX *New York (212) 962-3355* • BARCLAY-REX *New York (212) 692-9680* • BARCLAY-REX *New York (212) 888-1015* • BARCLAY-REX *New York (212) 385-4632* • CIGAR INN *New York (212) 717-7403* • DAVIDOFF *New York (212) 751-9060* • UNITED *Rhinebeck (914) 876-7185* • SMOKIN' SAMS *Saratoga (518) 587-6450* • BRYANT & FRIEND *Sayville (631) 218-0121* • KIEFFER'S *Syracuse (315) 475-3988* • MAIN STREET CIG *Tarrytown (914) 366-4381* • TINDER BOX *Williamsville (716) 689-2914* **OHIO:** CINCINNATI SMOKE *Cincinnati (513) 533-4999* • STRAUS TOB *Cincinnati (513) 621-3388* • TINDER BOX *Cincinnati (513) 671-8966* • TINDER BOX *Cincinnati (513) 891-3380* • COUSIN'S *Cleveland (216) 781-9390* • BARCLAY TOB *Columbus (614) 764-0300* • BURNING LEAF *Columbus (614) 443-5323* • HUMIDOR PLUS *Columbus (614) 891-9483* • PIPES & PLEASURES *Columbus (614) 235-6422* • PORT ROYAL *Columbus (614) 280-0886* • SMOKER'S HAVEN *Columbus (614) 538-9534* • TINDER BOX *Columbus (614) 276-2904* • TINDER BOX *Columbus (614) 475-7872* • OAKWOOD KETTERING *Dayton (937) 298-1456* • STOGIES & STIX *Dublin (614) 336-9590* • TINDER BOX *Dublin (614) 761-3120* • CORDY'S *Girard (330) 545-1573* • HILLIARD TOB *Hilliard (614) 777-8545* • TOBACCO ROAD *Mansfield (419) 522-6218* • CIGAR AFFAIR *Maumee (419) 891-0109* • PORT ROYAL *Solon (440) 914-0500* • PORT ROYAL *Toledo (419) 537-1491* **OKLAHOMA:** R & K *Oklahoma City (405) 752-2772* • TOB EXCHANGE *Oklahoma City (405) 843-1688* • FOGUE & BATES *Tulsa (918) 488-0818* • VINTAGE CIG *Tulsa (918) 250-8999* **OREGON:** CASCADE *Portland (503) 775-5885* • RICH'S *Portland (503) 228-1700* **PENNSYLVANIA:** CLASSIC CIG *Doylestown (215) 348-2880* • J.M. CIGARS *Exton (610) 363-3063* • COUNTY SEAT *Fairless Hills (215) 269-6900* • LIGHT'N UP *Glenmoore (610) 458-6221* • LITTLE HABANA *Harrisburg (717) 939-3811* • PIPE DEN *Harrisburg (717) 564-8425* • RAE'S TOB *Harrisburg (717) 233-1218* • TINDER BOX *Harrisburg (717) 232-7166* • TINDER BOX *Haverford (610) 896-4511* • REBEL VALLEY *Horsham (215) 328-0500* • INTERNATIONAL TOB *King Of Prussia (610) 878-9190* • TINDER BOX *Lancaster (717) 560-4277* • JOHN DAVID *Langhorn (215) 757-7706* • MR. STOGY'S *Morrisville (215) 736-0820* • TASTE OF CUBA *New Hope (215) 862-1122* • BLACK CAT *Philadelphia (215) 563-9850* • FRANK JERNIGANS *Pittsburgh (412) 531-5881* • POOR RICHARDS *Pittsburgh (412) 281-1133* • EL FUMADOR *Sewickley (412) 741-1300* • SPECIALTY *Sharon (330) 544-7900* • CIGARS UNLIMITED *Spring House (215) 643-2575* • D.C. TOBACCO *State College (814) 238-5299* • M.A.D. CIG *Wayne (610) 971-2500* • G & G CIG *West Chester (610) 436-9999* • EL HUMIDOR *Wilkes-Barre (570) 822-3544* • CHURCHILL CIG *Yardley (215) 369-0966* **RHODE ISLAND:** REGENCY CIG *East Greenwich (401) 884-7665* • JOYAL *West Warwick (401) 822-0536* **SOUTH CAROLINA:** SMOKING LAMP *Charleston (843) 577-7339* • TOB MERCHANT *Columbia (803) 749-5499* • BODA PIPES *Greenville (864) 242-1545* • TOWNE CENTRE *Mt. Pleasant (843) 216-0373* • TINDER BOX *Myrtle Beach (843) 272-2336* • NICK'S CIG *N. Myrtle Beach (843) 361-8266* • BUCHANANS *Pawleys Island (843) 546-2505* • TOB MERCHANT *Spartanburg (864) 587-1566* • TOB UNLIMITED *Spartanburg (864) 587-6363* **SOUTH DAKOTA:** EASTWOLD *Sioux Falls (605) 338-0192* **TENNESSEE:** BURNS TOB *Chattanooga (423) 855-5200* • UPTOWN'S *Franklin (615) 771-7027* • GATLIN-BURLIER *Gatlinburg (865) 436-4412* • SMOKEZY *Gatlinburg (865) 430-7779* • CIG DEPOT *Germantown (901) 755-7279* • KNOXVILLE CIG *Knoxville (865) 673-8556* • SMOKYS *Knoxville (865) 693-8371* • CIGAR CLUB *Madison (615) 859-2425* • TOB CORNER *Memphis (901) 682-3326* • 310 PIPE & TOB *Murfreesboro (615) 893-3100* • ARCADE *Nashville (615) 726-8031* • ELLISTON PLACE *Nashville (615) 320-7624* • SMOKEZY *Nashville (615) 646-9770* • UPTOWN'S *Nashville (615) 292-6866* **TEXAS:** THE LEAF *Abilene (915) 692-9290* • ADDISON CIG *Addison (972) 239-1521* • TOBACCO LANE *Arlington (817) 640-3210* • B R TOBACCO *Austin (512) 454-9110* • GRAPE VINE *Austin (512) 323-5900* • WIGGY'S *Austin (512) 474-9463* • TOB WORLD *Corpus Christi (361) 992-4427* • EDWARD'S *Dallas (972) 774-1655* • JAVIER'S *Dallas (214) 521-4211* • PRIVATE PLANTATION *Dallas (214) 521-1804* • SIR ELLIOT'S *Dallas (972) 250-4630* • TOBACCO CLUB *Dallas (972) 306-2880* • TOBACCO GALLERY *Dallas (214) 692-9214* • CIGAR DISC. *Dickinson (281) 337-7072* • TOBACCO LANE *Fort Worth (817) 738-6806* • TOBACCO LANE *Fort Worth (817) 334-0900* • OLD GRAPEVINE *Grapevine (817) 424-2326* • ANTIQUE PIPE *Houston (713) 785-4080* • AVALON *Houston (713) 932-8000* • BRIAR SHOPPE *Houston (713) 529-6347* • CHURCHILL *Houston (713) 523-2291* • CIGAR CONNOISSEURS *Houston (713) 557-8906* • CIGAR LOUNGE *Houston (281) 293-7311* • CIGAR VAULT *Houston (713) 840-7612* • HOUSTON PIPE PUB *Houston (713) 460-3100* • LONE STAR TOB *Houston (281) 444-2464* • MANDOLA'S *Houston (713) 621-5314* • McCOY'S *Houston (713) 222-1700* • RICHARD'S *Houston (713) 783-3344* • SMOKE INN *Houston (281) 807-7500* • SMOKERS GALLERY *Houston (713) 780-9993* • STOGIE'S *Houston (713) 334-1300* • UP IN SMOKE *Irving (972) 556-0115* • IL REGALO PREFERITO *Laredo (956) 717-8681* • SIR ELLIOT'S *Mesquite (972) 681-4959* • HEMINGWAY *Midland (915) 570-5333* • SMOKER'S ISLAND *Nacogdoches (409) 560-0611* • TOWN & COUNTRY *N. Richland Hills (817) 427-1777* • SIR ELLIOT'S *Plano (972) 668-5500* • COLONEL'S PIPE *San Angelo (915) 944-3322* • CIGAR CLUB *San Antonio (210) 490-9280* • CLUB HUMIDOR *San Antonio (210) 558-7700* • HUMIDOR *San Antonio (210) 308-8545* • C.J.'S *Tyler (903) 581-4575* • SMOKE RING *Webster (281) 332-9871* **UTAH:** OUT OF HUMIDOR *Park City (435) 649-0101* **VIRGINIA:** CIGAR PALACE *Alexandria (703) 751-6444* • JOHN CROUCH TOB *Alexandria (703) 548-2900* • TOBACCONIST & GIFT *Charlottesville (804) 973-9065* • JOHN B. HAYES *Fairfax (703) 385-3033* • OLD VIRGINIA *Falls Church (703) 536-5588* • PRIVATE STOCK *Glen Alen (804) 421-6095* • LEESBURG EMP *Leesburg (703) 777-5557* • GEORGETOWN *McLean (703) 893-3366* • J.B. 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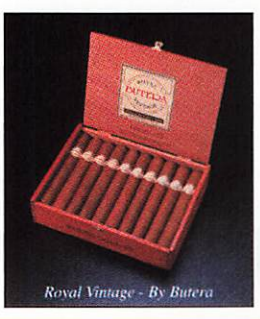

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The Art of the Pipe Tobacco Humidor

Some practical information for collectors and collectors-in-training of this fascinating accessory for pipe smokers: the tobacco humidor

by Cyndi Gage

Photos by Tad Gage

In the mid- to late-1800s, many of the world's leading ceramics makers and metalworkers turned their artistry to creating pipe tobacco jars and humidors. The sturdy briar pipe, a relatively recent invention, was now making the pipe accessible to Everyman. And Everyman needed a place to keep his tobacco fresh, moist and at-the-ready. The invention of the humidor also gave millions of women a ready-made gift-giving solution for their men.

Although pipe tobacco humidors are still made today, most collectors focus on pieces made between 1870 and 1970. This is when major art porcelain manufacturers such as Wedgwood or Royal Doulton could justify making salable items for pipe smokers. After that, the pipe-smoking audience was simply too small for manufacturers to dedicate time or workspace to create humidors.

Today, these old humidors have turned into a popular collectible. There are many reasons for this occurrence. With the advent of online auctions, you can now choose from hundreds of humidors at any given time. For the first time in collecting history, collectors have access to enough humidors to pick a specific theme, manufacturer, era or genre and build a humidor collection around it.

Do you like baseball or golf? You may have to search, but the occasional baseball or golf-themed humidor does pop up for sale. Animals? Hundreds. Human figurals or heads? Thousands. With prices ranging from a few dollars to several thousands of dollars, you can easily build a collection. If you choose, you can also build a spectacular collection of cigar boxes, humidors or servers, or cigarette jars and smoking sets. I'm going to talk specifically about pipe tobacco containers in this article, but most of the same principles apply to any collectible tobacciana container.

If you're a pipe lover, a humidor collection is one way to share your passion for tobacciana with a spouse who may have difficulty sharing your excitement for an itty-bitty piece of wood with tiny nomenclature, little decorative value, and grain that compels only you, or other crazed fanatics like you, to write checks equal to the national debt.

This is how I became interested in this collecting genre. I wanted a way to share my husband's hobby of pipe collecting. And, it wasn't fair that he was getting to spend all the money! This allows me to share his passion for leaf and wood in my own way. He has become just as hooked as I am, so now it's a team collecting effort. Since the space in our home is limited, there has to be a discipline to this collecting madness—after all, pipe tobacco humidors are a little larger than your standard briar pipe.

We didn't make our first few purchases with a collection theme in mind. Much as novice pipe collectors start their collections by purchasing a variety of pipes that appeal to them and then later gravitate to a specific shape or brand, we too had to stumble through the early stages of collecting something new.

SO WHERE DID THESE THINGS COME FROM?

Tobacco jars and humidors—cigar humidors and boxes, too—are some of the loveliest and most creative celebrations of tobacciana available. The precise craftsmanship and handwork that went into the older jars is amazing. I am continually awed by the number of different styles and manufacturers of humidors that I've run across since becoming a humidor collector.

Functional works of art, these humidors were manufactured worldwide, in styles to suit every pipe smoker. The key locations for makers of humidors were Asia, Europe and the United States. The period from 1890 to 1950 was the heyday of art humidors.

As a tobacciana collectible, these humidors, or tobacco jars, are one of the "new" hot collectibles. Due to the rarity of humidors, they are often among the most prized items of ceramic and art metal collectors. The scarcity of the old jars that were produced during this time frame is exaggerated by two world wars, which temporarily or permanently halted production, diminished available human resources, and sometimes destroyed entire factories.

By the end of World War II, the cigarette was king and many Asian and Euro-

The German porcelain head figural (left) is an unmarked Conta & Böhme. Humidor lids (center) use different strategies for accommodating humidifying elements. Most have holes into which a moist sponge is inserted. Others have clips for holding the sponge or even patented humidifying contraptions. All indicate that the jar is definitely a humidor. The majolica alligator figural (right) has no maker's marks.

pean ceramics factories lay in ruin. Art pottery in America changed course, and the prized handwork of small art-craft ceramics makers and metalworkers gave way to fascination with the efficiency of assembly line production. There was a more frequent use of transferware, which is a technique of using a decal to decorate, thereby replacing time-consuming handpainting. All this contributed to the gradual decline in art humidors during the '50s and '60s.

When I sat down and thought about what I liked and why I liked it, I started checking online auctions. I found ceramic jars, copper jars, bisque jars, bronze, silver and pewter jars, stoneware jars, majolica jars, chalkware jars, terra-cotta jars, porcelain jars, figural jars, glass jars, wooden jars and boxes, and moriage jars—to name just a few styles. Then on to the manufacturers: Wedgwood, Nippon, Noritake, Limoges, Staffordshire, Loetz, Roycroft, Rookwood, Heintz, Camark, and figurals produced by Josef Strnact, Johann Maresch and Bernhard Bloch, and on and on and on. Not to mention the thousands of lovely, unmarked pieces.

COLLECTION SELECTION

What to collect? Something. Anything. Just not "everything." I'm sure that almost every pipe collector stumbles upon the same realization at some point. Narrowing it down to pipe tobacco jars wasn't even enough. It was time to commit to a genre or theme. I did see the chance to build a collection of something I had never seen before at any antique or tobacciana show—a collection dedicated to tobacco humidors.

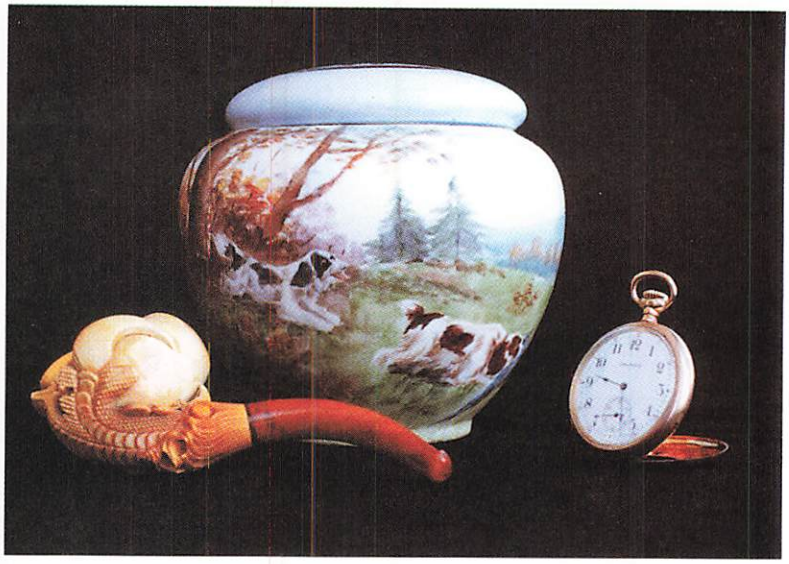
I had to decide what would make a worthy collection. A theme. Representative examples of high quality. Knowledge enough to explain the significance and history of the pieces in the collection. Most important, a collection I enjoyed looking at, living with, and one that I could afford.

Thus began my education in the world of pipe tobacco humidors and jars. After discovering eBay and seeing the options available, I realized I should study up on this craft. This was after realizing I had paid a high price for an ordinary piece, simply because it was the only one I had seen in many jaunts to many antique stores. Before the Internet, it was tough to find a humidor—any humidor.

Suddenly, with the Internet at my fingertips, I could find hundreds at a time. Early on, I got so excited about finding so many interesting humidors that occasionally I fell victim to auction fever, sometimes buying a piece just because I had never seen it before and wanted it. I soon realized that the humidors would keep on coming, which meant I had to get disciplined. So how do you select a collecting genre, and then teach yourself about it? Ask questions of everyone!

The Internet, eBay, various collector sites, chat rooms, and e-mail made this part of the task a bit easier than it may have been years ago, because it gives you a much bigger pool of experts to choose from. I contacted other bidders (after the auction) and asked them things like, "What makes this piece so special?" "How did you place a value on this one?" and "What makes this manufacturer different from that manufacturer?" I found that I was not just competing with humidor or tobacco jar collectors, of which there are a growing number. I had stumbled into the costly world of cross-collectibles.

Simply put, this means that you may be collecting figural humidors, but the person who is willing to spend the most is a ceramic frog collector, a majolica collector, a collector of Johann Maresch pieces, or a collector of Bohemian pottery. Because humidors were a small part of any manufacturer's production, compared with vases, sugar bowls, dishes and the like, many collectors prize the rare humidor as a special find for their collections. So while I was bidding on these pieces and wondering why I was losing so often, I realized that I had to bone up on humidors. That was when I discovered that there isn't a whole lot of compiled information on humidors, and some of the things I did find had been out of print for ages and were so old that any values associated with the humidors were totally inaccurate. So I had to research the manufacturers. ▶



At top left (pictured with a lovely 1965 Ivarsson pipe) is an elegant, marked G.D.A., Limoges humidor that may have received its gold highlights from the Pickard China Company. Pickard did gold highlights and other decorative scenes on many humidors manufactured in the Limoges region of France, and this is typical of Pickard's work. However, this piece does not carry the "Pickard" stamp in addition to its G.D.A. stamping. Figural majolica animals (left) are common. Humidor makers had an anthropomorphic bent, and loved to create humidors depicting animals with human expressions. Gérard, Dufraisseix & Abbot (G.D.A.) of the Limoges region of France (top right photo) had very talented painters on staff.

After plenty of research, I decided that I would collect: 1) humidors manufactured prior to 1940; 2) artisan handwork—hand-thrown and hand-painted ceramic or glass, or hand-wrought metalwork; 3) jars specifically designed for pipe tobacco with a humidification element or a tobacco jar clearly made for that purpose; 4) artist-signed and/or with clear manufacturers' marks; 5) jars in good to excellent condition; 6) no plain glass jars; and 7) jars with visual appeal. My goal was to build an outstanding and representative collection of pieces that would fall into each of the seven categories.

I made a list of all the known makers, as well as styles of pipe humidors and tobacco jars. As you will see from the sidebar, this is quite a large list. As collectors have to learn, usually the hard way, you can't have everything, and you can't have it all at once.

Why did so many artists and companies make humidors? My theory is that the need to have a place to store tobacco was driven by the men who smoked pipes, but the market for decorative containers was driven in large part by the women who had to look at them. I'm not saying that men didn't have good taste, but women were usually the home decorators.

Humidors reflect the many decades of decorating style that included the Victorian era, followed by the Arts and Crafts movement, then by the Art Nouveau period, into the Deco era, zooming through the funky '40s and '50s, and then into the vivid oranges and greens of the '60s. Such a wide range of customers, wanting very different styles, results in the vast selection of collectible pipe tobacco humidors available in today's market.

THIS COLLECTOR'S EDUCATION

To learn more about the products of these eras, I corresponded with the many collectors I met on eBay and other online venues. I also purchased two useful general antique guides after investigating everything available at the bookstore: *Kovel's Antiques and Collectibles Price List* and *Kovel's New Dictionary of Marks*. The *Dictionary of Marks* helps identify those pieces that are "unknown" to the seller, and is also a valuable guide in dating humidors by manufacturers' marks.

From *Kovel's Price List*, and from what I had seen with my own eyes, I compiled a list of manufacturers and styles. As I made my list, I included all the descriptive information available on these pieces, along with the prices they pulled at auction. I suggest that you do the same to organize your collecting efforts.

Later, I found Joseph Horowitz's *Figural Humidors: Mostly Victorian*, which is a great resource for figural humidors. This guide also includes a rarity rating for the humidors pictured in his book that implies whether the humidor was mass-produced or a limited style. No book is the total authority on either price or rarity, but books can be useful primers.

There are also many guides to specific styles and manufacturers. Mike Schneider's *Majolica* (Schiffer Publishing) and Joan Van Patten's *Series of Guides to Nippon Porcelain* (published by Collector Books) are specialty books I purchased because I wanted to learn more about these styles. They picture few humidors, but they were useful for learning about makers, quality and style. You may find that your discipline calls for other specialty books. Go to a large bookseller and browse the Collectibles/Antiques section.

After I had compiled my fairly comprehensive list, I hit my Internet search engine pretty hard, and learned that sometimes the best way to gather information is the old-fashioned way—the library. This

research style suited me well, because I could flip through the pages upon pages of pictures and develop a good eye for the different styles and quality of the pieces, even if most examples weren't humidors. There was a lot of information on how to date pieces, the artists' marks, the different styles, and the history of the manufacturers. In the meantime, the collection was growing, and so was my knowledge.

Constantly learning new things is one of the more satisfying aspects of building a tobacciana collection. It also comes in handy to help you avoid any tragic mistakes, such as significantly overpaying for an item or buying a reproduction that you think is original. For instance, many people own a relatively modern, mass-produced delftware tobacco jar, white with blue hand-painted tobacciana-related scenes. They are lovely, but they are worth only $15 to $45. However, larger, much older, hand-painted delftware jars with smoking Indian themes can command up to $3,000. To an unpracticed eye, they look very similar, and both are attractive.

How do you know the difference between a rare, valuable piece and a mass-produced piece or reproduction? Often, the marks will give you not only information about authenticity, but most of your information about rarity, age and origin. Fakery does occur in many areas of collectibles, but I haven't seen or heard of much in the humidor area. It's a bit too obscure to attract forgers, as have Tiffany lamps or Gallé art glass. However, there are humidor reproductions, which shouldn't be confused with a forgery—unless the seller of a repro is knowingly trying to pass it off as original.

A lot of your ability to detect a fake or reproduction will come with viewing numerous collectible humidors. A number of very popular styles of humidors, such as a black boy sitting on a watermelon, a pipe-smoking frog and a cigar-smoking bulldog, have recently been reproduced. Sellers will often divulge this in one way or another, but sometimes even the seller doesn't know. This is where knowing your makers' marks can come in handy. You can also often tell by the quality of the workmanship—a practiced eye will quickly note lesser quality of painting, glazing, and even the crispness of the mold. Reproductions can be a fine thing to collect, as long as you know what you're buying and pay a fair price for it. But, when in doubt—don't buy.

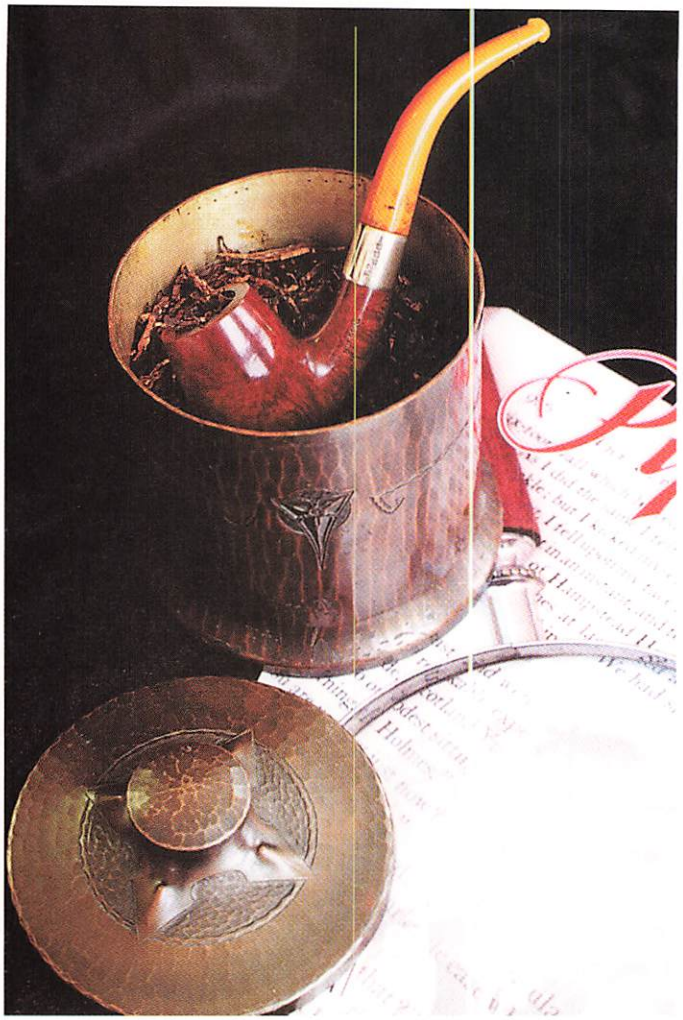
As most serious collectors have done, I made a few early choices that didn't quite fit into what I later limited my collection to. Like me, you'll probably end up with a few pieces that you either learn to live with, or sell them for the best price you can get. With the research I've done (and keeping my resources close at hand), I have become comfortable with setting my own target prices on humidors within my collecting discipline. But pricing is subjective, at best. When evaluating a piece, there are several things you look at. How many times have you seen one like it? What condition is it in? Is it a quality piece? How old is it? Is it a humidor?

This trio of Doulton Lambeth pieces can be the foundation for a theme collection of English humidors, or perhaps an even more narrowly defined collection featuring only humidors made by the venerable Doulton company. This firm, founded in the mid-1800s and still going today, has probably made more humidors and tobacco jars than any other single company.

Quality of workmanship is an important factor that differentiates price. The humidors above are both Japanese Sumida Gawa humidors, and both are signed. However, compare the high quality and three-dimensional modeling of the characters on the left humidor with the flat, less-detailed individuals on the right humidor. Although both are attractive and desirable to collectors, guess which one commands a significantly higher price.

WHAT THE HECK IS THIS?

Is it a humidor? What do you mean? Can't you tell just by looking at it? Well, the answer to that is—sometimes. I've seen



Here is a stunning example of a hand-hammered bronze humidor with a trifoliate decoration by Roycroft that still has its original patina. The Roycrofters were a fascinating Utopian community of artists and craftspeople who lived and worked together in upstate New York during the Arts and Crafts period in the early 1900s.

age. In this case, you will have to be the expert evaluator when you receive the piece.

You don't want to buy pieces with the idea that you hunt for damage and knock down the price. It's much better to get exactly what you paid for, with no further hassles. That's why you have to do your best to quiz the seller about condition if you have any doubts. Never be too shy to ask for more pictures (remember, it's your money). It is amazing how many more different photos you might get, as well as the improved quality you will see when the seller e-mails you pictures directly instead of having them stored on a Web site. Also, when you're asking these questions, ask about the seller's return policy.

DOESN'T LOOK BAD TO ME

Now, I'll discuss the damage that is not the result of careless handling, but is intrinsic to the piece and occurred during some stage of the manufacturing process. Firing flaws have little to do with damage assessment, because if the maker felt the piece was good enough to sell, the flaw could not be that significant. I have a fabulous Rookwood piece with a dribble of pottery on one of the flowers, but because it is an old and rare piece, and this flaw happened at the time of manufacturing, there is virtually no deduction in value for this. I have another piece with a "glaze pop," which is an air bubble under the glaze that burst in the firing process. The location of this pop, however, makes the damage a little more serious, as it is where the finial joins the lid and might make it a little unstable. The seller acknowledged this and offered a price reduction.

Aging has its own unavoidable side effects. Crazing is a perceived problem with older ceramic pieces. This is when the outer finish on the piece looks crackled, but usually still feels smooth. This is entirely acceptable—and sometimes desirable—but only in an old piece. This effect can be duplicated intentionally to make the piece appear to be an antique, so be careful when using crazing alone to assist in dating the piece.

On metal and wooden pieces, patina, or discoloring, is a flaw, but is actually a "preferred" flaw. Polishing, while popular with our parents, has devalued many a piece. Most metal pieces you'll find have been polished, which is one reason why unpolished ones command the highest prices. Go figure. Silver is the exception to this rule, because tarnish will eventually eat the silver and you'd be left with, well, nothing.

UNCOMMON OR UNSIGHTLY?

Rarity, in actuality, really comes down to quantity, quality and age. As more humidors and tobacco jars have surfaced, what was considered rare just five years ago may actually exist in greater quantities than was once believed. The Internet has caused a lot of things to change hands and has given us a much wider marketplace than was ever possible before. You could look for a lifetime in antique shops and flea markets and not find one fraction of the humidors that you can now find on any given day on the Internet. Still, rarity is a huge factor and plays a critical role in pricing. By seeing enough items, and talking with other collectors, you learn what is rare.

Quality is in the eye of the beholder, and what better judge of that than you and your trained eye? If you've decided to collect anything, you should remember the old adage: Buy the best quality example you can afford. I've certainly seen humidors I think are ugly but which others pay top dollar for. That's an issue of personal taste. When I say quality, I mean the quality of workmanship. This can vary greatly, not only from style to style and era to era, but even from piece to piece that originated from a single source.

Many ceramic humidors, especially Japanese Nippon ware, and Austrian and Bohemian majolica, were created from master molds and then hand-painted or otherwise enhanced with decorations. Often, even handmade pottery was designed by master artists and executed by junior artists and apprentices. Their skill made all the difference in the final quality of the work. Although these workers were often unheralded, many of them were extremely skilled. On the best examples of decorated jars, both European and Japanese, scenes painted by these unknown artists can rival the works of the old masters.

The use of molds means that you will often see the same humidors popping up again and again, such as the mandolin-playing frog or bride-and-groom pigs. This doesn't mean they are common, but they do turn up with reasonable frequency. From piece to piece, though, you will notice a great variation in the quality of the workmanship. Although the individual artists were often little more than assembly line workers, it's very clear after observing a number of the same humidor molds that their decorative skills varied considerably.

For instance, on some pieces, the colors may be rich—details such as whiskers and facial features are artfully painted and glazes are carefully applied. Other pieces of the same mold may display thin coloring, drippy glazes, minimal detail and so on. All these pieces, if antique, have a degree of rarity. But

you should look for a piece that shows the best quality workmanship. If you can't afford the very best examples, then it's OK to accept lesser quality workmanship—just don't pay premium prices for them.

When dealing with figural jars and humidors, closely observe the details in the painting and the definition of the mold. Make sure the painting is clean and crisp and color changes aren't sloppy. Ask yourself when evaluating metalwork on jars or boxes, are the joints nice and smooth? If hand-hammered, is there a consistency over the piece; is it an even thickness? If it's wood, do the pieces fit together nicely? Is the carving well done?

THE DATING GAME

When dating pieces, you have to put on your Sherlock Holmes hat and break out your calabash while you wade through all the information you have compiled. Don't forget your *Dictionary of Marks*. I'll give you a few simple things that you can remember.

In 1887, England passed a law requiring that all imported wares carry a stamp showing country of origin. In 1890, the McKinley Tariff Act was passed in the United States, also requiring imports to be stamped with the country of origin effective in 1891. Many humidors were created with export in mind, so when they are stamped in this way, they are most certainly post-1891.

In dating pieces, don't forget about the European countries that no longer exist. Before World War II, Germany was unified. If you see something stamped West Germany, you can be positive it dates post-1945. Bohemia ceased to exist after this same war. Spelling differences in the country of origin, such as Czechoslovakia and Czechoslowakia, can also be clues, as can Nippon versus Japan.

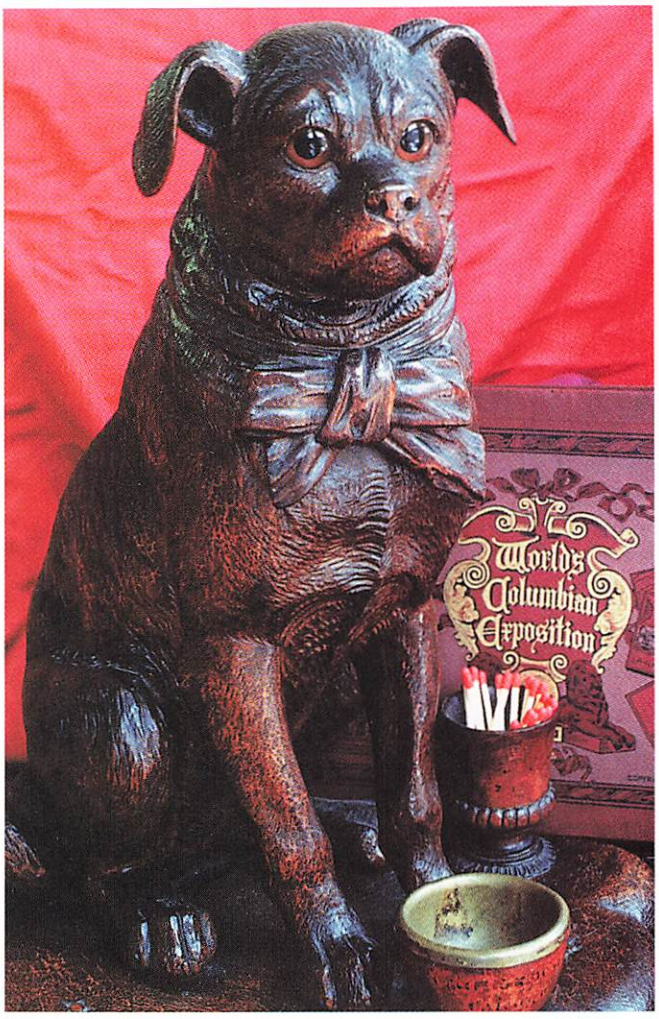
Of course, there is a slight problem with using only the country-of-origin stamp to date a piece. What if it wasn't made for export? This is especially true for many handcrafted oriental pieces, or high-grade Austrian figural humidors that were actually made for Austrians to enjoy.

With your *Dictionary of Marks*, you will see that many companies changed their markings every so often, making it much easier to date pieces. For ease of identification, my personal favorite is the artist-signed and dated piece. Sometimes, you can rely on an obviously knowledgeable seller or contact other collectors who specialize in a particular manufacturer. Remember, you may be an expert in humidors, but there are others out there who know more about a particular maker.

Majolica is usually the hardest to date and associate with a manufacturer because there is seldom a maker's mark. Most of this type of pottery has only impressed mold numbers on the bottom and occasionally a country of origin, if they have anything at all on them. Japanese moriage (raised clay decorations) is another style that is seldom marked with a maker's mark, but if it is a high-quality piece, it is most likely a Nippon original.

Don't forget to carry your loop if you're hunting in person, so you can look for those identifying marks. If you're searching online, ask the seller for pictures of the markings, or a complete description if they can't provide the picture. A decent photo imaging software program is very helpful in cleaning up those fuzzy pictures you come across and for zooming in on marks, as well as flaws. Don't take a pass on a piece that you really like because it isn't marked. Buy what appeals to you as long as it meets your criteria.

One way to evaluate a jar for age is the damage caused by usage. I look for scuffs on the base of the humidor and light dings on the underside of the lid, as well as discoloring on the inside of the jar (from tobacco storage). Even a few very minor bits of damage, such as a little chip on the underside of the lid (sometimes called a flea bite), a small stress fracture or crackled glazing can indicate an old, authentic piece. It's a judgment call, but you'll learn to be comfortable with these calls.



Sometimes the competition for humidors gets fierce, especially if they are "cross-collectible" pieces that are interesting to two or more types of collectors. This hand-carved dog humidor/smoke set is an ultimate in cross-collectibles. Lettering on the small ashtray indicates that it was created at or at least sold at the Chicago World's Fair of 1893 (the Columbian Exposition). This piece would be a desirable find for collectors of Black Forest wood carvings, humidor and smoke set collectors, collectors of dog-related artifacts, or collectors of Columbian Exposition memorabilia. The head is hinged, and the body holds the tobacco.

GO FORTH AND COLLECT

Now you have most of the information you need to start on this wonderful collectible. As tobacco users, you already know how hard it is to find the really good, old stuff. Define your discipline and stick to it. Do the research you need to do to be good at identifying your pieces. Set your price limits and don't go over them. Find your repairperson. And give your spouse free rein. It is a great way to get him or her involved in the passion you've already developed for the tobacco leaf.

The end result of all this collecting is that I now have a house filled with bright and beautiful things. I have no room for anything else, and I have to dust constantly (a small price to pay for so much satisfaction) and an award for Best Antique Display at the 1999 Chicago Pipe Collectors Club Show. Most important, I have a beautiful, colorful collection of antiques that brightens up my home and my life, and gives me something to share with my pipe-collecting guy. *P&T*

This ca. 1890 Johann Maresch gypsy girl is an exceptional example of the detail that can be found on some molds, and the high quality of the painting, glazing and firing that can be found. Note her necklace, the details on the jug she is holding, and the realistic tree stump on which she sits. Next to her is a painted metal cigarette and match holder featuring a complementary woodland scene. There is no doubt as to the purpose of the two beautiful Victorian-era examples of Wave Crest (right), which melded the talents of two separate Connecticut firms—one to create and paint the glass (C.F. Monroe & Co.), and the other to create the metalwork (Pairpoint).

HOW TO HANDLE A DIRTY HUMIDOR

Unless sold by a caring collector, your humidor will be not only old, but filthy! Over the years, dust builds up and then turns into dirt. You don't have to live with this. You may already have some humidors that could benefit from a good cleaning. You'd be amazed at the difference cleaning can make in a humidor's appearance. The same cleaning tricks work on all decorative objects, so you might find some other pieces in your house to revitalize.

To keep decorative objects clean, especially those with crevices, dust them with a high-grade, soft (never-used) 2-inch paintbrush.

Ceramics

Mild dish detergent and a sponge will clean most ceramics. Thoroughly dust your piece with a paintbrush before putting water on it. Cover the bottom of your kitchen sink with a layer of towels or a rubber mat to protect the piece and give you some insurance if it happens to slip from your hands. Rinse the lid and jar thoroughly with lukewarm water. Start with a clean sponge and a drop of liquid dishwashing detergent. If this does the job, go no further. Gently towel-dry the piece to prevent water-streaking, then allow it to finish drying in a dish drainer.

If there is still black gunk in crevices, use an old, soft toothbrush and more soapy water to gently brush away the buildup. You can use a cotton swab or chewed-up toothpick to get into really small or tight places. If the piece still has nasty spots, graduate to this next formula. In a small plate, squeeze a few drops of liquid dish soap, add a drop of non-bleach liquid Soft Scrub and a few drops of water to make a paste. Dab the toothbrush in it and lightly brush the damp surface of your humidor. This has proved very effective and has not damaged a piece yet. Avoid using this on any gold trim or applique.

To remove all of the paste, you may need to use a sponge or toothbrush while you rinse the piece. Always work slowly and carefully, because ceramics can be slippery when wet.

Metal Objects

Generally, metal pieces should only be dusted; never mess with the patina. You can also wipe them down with a damp towel and dry them quickly. If it has metal parts that could rust, such as brads or tacks, just avoid water. Never use a metal polish or cleaner of any kind. If the piece has been polished in the past, it may have a built-up residue of metal cleaner. Sometimes, brass and metal attachments will have spots of corrosion in the seams. You can often get rid of these by gently scrubbing these buildup spots with a dry toothbrush or chewed-up toothpick. Don't do anything with the discoloring on copper. Rule of thumb: You're better off leaving corrosion or discoloring than to risk ruining the natural aging characteristics of the piece.

Wooden Objects

The best advice is to dust regularly. You can carefully wipe down the pieces with a barely damp rag and then wipe dry. Once a year it's a good idea to use a very high-quality furniture oil like Conrad's Wood Food Oil or other oil made specifically for antiques. Antique dealers often sell such a product. Wood needs occasional moisturizing or it starts to dry and crack. Heavily lacquered humidors or cigar boxes can stand up to occasional cleaning with a household furniture polish to remove fingerprints and dirt.

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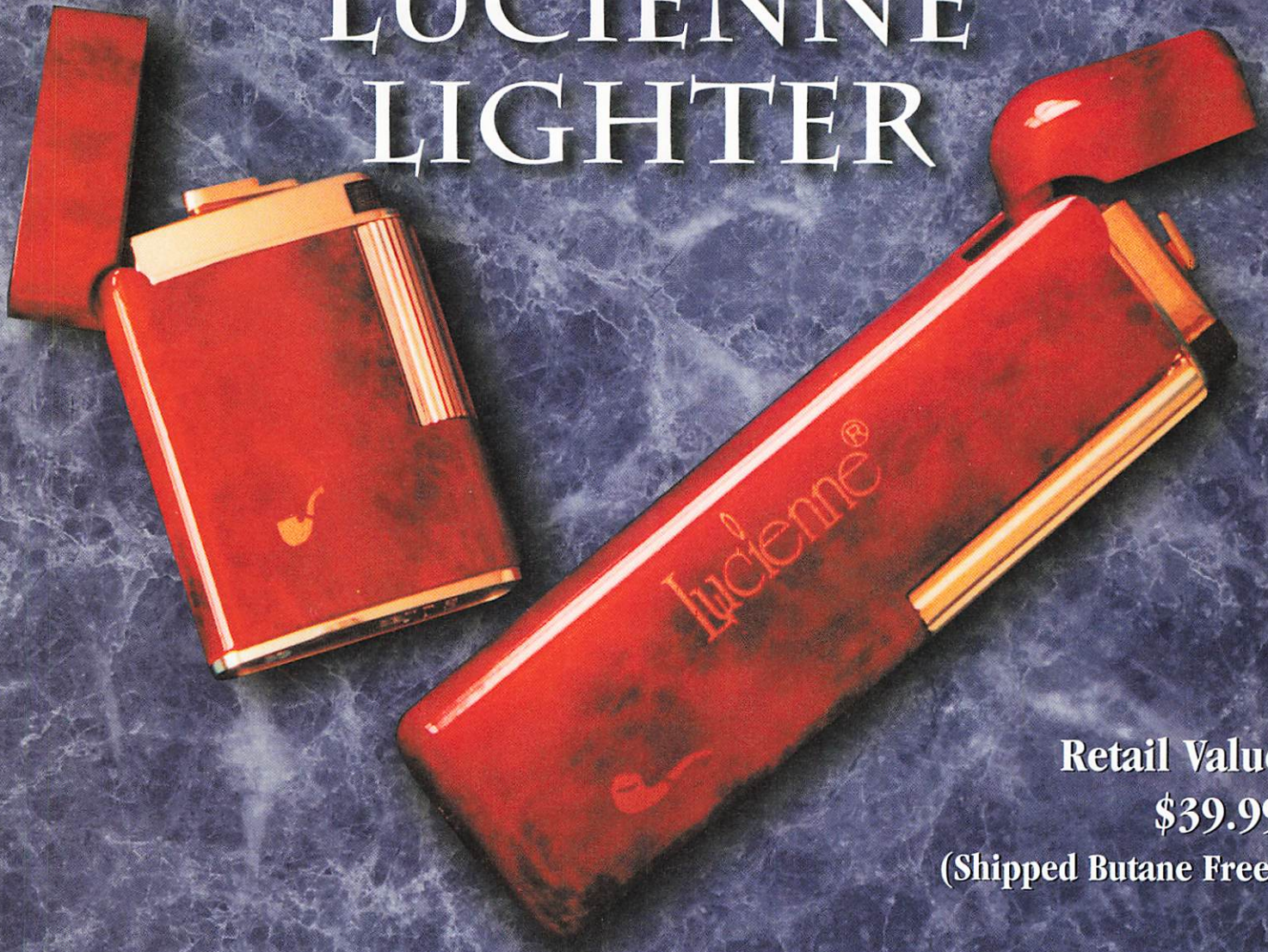

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Selected manufacturers

Company Name	Product	Location	Years of Operation
Amphora Work Reissner	Pottery	Turn-Teplitz, Bohemia (later Trnovany, Czechoslovakia)	1892 – 1945+
(Amphora is sometimes called Teplitz, which can also refer to art pottery manufactured by a number of different companies in the Turn-Teplitz area of Bohemia until World War II.)			
Bradley & Hubbard Manufacturing Company *(Sold to Charles Parker Company.)*	Metalworks	Meriden, Conn., USA	1875 – 1940
Buffalo Pottery	Deldare ware	Buffalo, N.Y., USA	1901 – present
Camark Pottery Company	Art pottery	Camden, Ariz., USA	1924 – 1983
Clewell	Bronzed pottery	Canton, Ohio, USA	1902 – 1955
Clifton Art Pottery Indian Ware	Pottery	Clifton, N.J., USA	1905 – 1911
Copeland	Porcelain and earthenware	Stoke-on-Trent, England	1770 – 1976
(Includes Copeland Spode and Copeland & Garrett; became Royal Worcester Spode in 1976.)			
Dedham Pottery	Crackleware and stoneware	Dedham, Mass., USA	1895 – 1943
(Previously Chelsea Keramic Art Works 1872-1889, Chelsea Pottery, U.S. 1891-1895.)			
Doulton & Company	Earthenware, stoneware, porcelain, majolica	Burslem, Staffordshire, England	Doulton-Lambeth 1872 - 1902 Royal Doulton 1902 - present 1853 – present
Fulper Pottery *(Became Stangl Pottery in 1929.)*	Art pottery	Fleminton, N.J., USA	1899 – 1929
Handel	Art glass	Meriden, Conn., and New York, N.Y., USA	1885 – 1933
Haviland	Porcelain	Limoges, France	1842 – present
(This is the most recognizable name of the manufacturers located in the Limoges region of France. Most pieces made in this area are stamped with Limoges and some sort of company mark. GDLA was another famous Limoges-region maker. Some Limoges is shipped to other companies for decorating, and that company's mark will also appear on the piece.)			
Heintz Art Metal Shop *(became known as Silvercrest in 1936)*	Copper, silver, brass	Buffalo, N.Y., USA	1906 – 1935
Loetz	Art glass	Austria	1840 – during WWII
Longwy	Ceramic wares	Longwy, France	1798 – present
Martin Brothers	Stoneware	London, England	1873 – 1915
W. Moorcroft Ltd.	Earthenware	Burslem, Staffordshire, England	1913 – present
Monroe, C.F.*		Meriden, Conn., USA	unknown
Nakara*	White art glass	Meriden, Conn., USA	1900 – 1916
Niloak Pottery	Cast pottery	Benton, Ark., USA	1909 – 1947
Nippon	Porcelain	Japan	1891 – 1921
Noritake	Porcelain	Nagoya, Japan	1904 – present
North Dakota School of Mines	Art pottery	University of North Dakota, Grand Forks, N.D., USA	1892 – 1963
Pairpoint Manufacturing Company*	Glassware, silver plate	New Bedford, Mass., USA	1880 – present
Pickard China Company	Porcelain and porcelain decorating	Chicago, Ill., USA	1898 – present
(Began manufacturing its own porcelain in the 1930s.)			
Rookwood Pottery Company	Art pottery	Cincinnati, Ohio, USA	1880 – 1967
Roseville Pottery Company	Art pottery and stoneware	Roseville and Zanesville, Ohio, USA	1892 – 1954
(Reproductions currently made in China are now appearing in the marketplace.)			
Royal Bayreuth / Tettau Porcelain Factory	Porcelain	Tettau, Bavaria, Germany (later West Germany)	1794 – present
Schafer & Vater Porcelain Factory	Porcelain	Rudolstadt, Thuringia, Germany (later East Germany)	1890 – 1962
Torquay Terra Cotta Company	Art pottery, terra-cotta	Torquay, Devon, England	1875 - 1940
(Torquay is also the name given to clay ceramics made by several different companies in the area, which include Watcombe Pottery, Aller-Vale, Torquay Pottery and Longpark.)			
Villeroy & Boch	Earthenware	Mettlach, Saar Germany (later West Germany)	1836 – present
Wave Crest*	Glassware	New Bedford, Mass., USA	after 1898
Wedgwood	Earthenware, porcelain, jasperware, majolica	Burslem, Etruria, Tunstall, Barlaston, Staffordshire, England	1769 – present
Weller Pottery	Art pottery	Zanesville, Ohio, USA	1882 – 1948

*The Pairpoint, C.F. Monroe, Nakara, & Wave Crest connection: You can sometimes find pieces stamped with two of these names, so who made it? Nakara and Wave Crest are actually trade names of white glassware decorated by the C. F. Monroe Company, yet manufactured by Pairpoint (and sometimes French glass makers). If you see anything stamped with the C.F. Monroe mark and it has any metalwork on it, you can be pretty sure that Pairpoint was a part of the production at some point. The Wave Crest name was used after 1898, and Nakara wasn't used after 1916. I've been unable to pinpoint the dates that C.F. Monroe, based in Meriden, Conn., was actually in business. Pairpoint Manufacturing Company started in 1880 in New Bedford, Mass., and joined forces with many of the glassworks in the area to create incredible works of art, including reverse-painted and molded lampshades, silver-plated pieces and bowls, to name a few. The company has reorganized and changed its name several times, but is still working today.

TRIAL BY FIRE

by William Serad

Well, puffing partisans, have I got some wonderful things for you! Unless you are exclusively a flake smoker, of which I have none to review for this issue (except perhaps for a single ready-rubbed), then there are bound to be a couple of things here to excite your palate. From W. O. Larsen, perhaps most familiar in pipes, a series of aromatics and near-aromatics of the Northern European school, quite suitable to follow the Mac Baren products in the last issue. Following this, a series from Fox of Dublin and London imported by Monjure International that are just wonderful—boundless thanks to Mr. Monjure. And last, two new blends from Gregory Pease (one mentioned briefly in last issue's Blends in Brief) that continue to unfold his blending genius to public delectation. So read on, and thank me later....

W. O. Larsen is best known for pipes, and not necessarily known at all in the United States for tobacco blends. The several here are in two different lines, the Selected Blend series and the Master's Blend series. The latter come in tins that are deep and opened with a coin, a fond flashback to how medium and large amounts of pipe tobacco were purchased in my youth. I still prefer these containers because they never cut one's fingers, even though they don't keep things absolutely moist, either. The cat food tins with the plastic lids currently in vogue do better at keeping things humidified, as well as being superior for random digit slicing. The Selected Blend come in the familiar twist-lid tobacco tins. In general, they lean toward the bland, and require some work to make them rewarding.

Selected Blend No. 50 – Light Sweet

My daughter thought this smelled like one of those oh-so-sweet breakfast cereals of which small children and adults with developmentally arrested tastes are fond. It is not so much light to me as devoid of any flavor. Add to that the fiery sweetness of incendiary sugar, and you have a real candidate for something to miss here. Generally lighter browns, with a few blond and black flecks, this is medium-cut in both length and width, typical of Cavendish blends. It packs well. If you don't really like much tobacco flavor but smoke for the aroma and sweetness, then this might appeal to you. Consider also shredded candy bar wrappers.

Selected Blend No. 80 – Light Aromatic

This is perhaps what No. 50 isn't—a blend with some tobacco flavor, yet sweet. It is not nearly so hot, and has an exceptional aroma to those who wouldn't necessarily like tobacco smells. It has lighter brown leaf, but looks like the main ingredient is red Virginia with a dash of black Cavendish. Though light, it is not light in the sense of No. 50, and retains a good character from its leaf lineage. The cut is medium wide, but very short, making it easy to pack properly, important when there is a high probability of burning too hot. Even so, the taste is fairly sweet, yet it does not burn with the heat one might expect given the ingredients. This is a fairly successful blend and a fine example of that blending school of which the Dutch are so fond.

The Master's Blend – Kentucky Gold

This is a simple blend reminiscent of Mac Baren's Golden Extra or Burley. It is largely rubbed-out Burley, probably aged for a respectable period. The flavor is good, smooth and nutty, exhibiting none of the potential for nastiness that Burley sometimes can. It is, however, notably more boring than its Mac Baren counterparts. It burns well, is cool, has a pleasant aroma and can't be faulted in any big way. It cannot be given any accolades, either, because it has nothing important to delineate it from similar products. It might serve well as an all-day smoke where one would like the flavor notched back a little, but this is notched back a bit too much for my tastes.

The Master's Blend – Old Belt Ready Rubbed

If one were to take Mac Baren Virginia No. 1 and remove the sweetening, one would have Old Belt (or something close, anyway). It is a ready-rubbed Virginia that is uniformly a walnut brown, actually a bit darker in color and tone than the aforementioned

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Mac Baren product. The tin aroma reminds me of Grape Nuts. As with Kentucky Gold, this can't be faulted in any big way, but this is even more boring. By way of comparison, it competes in no way with the McClelland line of flakes. The aroma is inoffensive, it is fairly cool and it has nothing to commend it that would catch the attention of a real flake fancier.

The Master's Blend – Mellow Mixture

Now, for the aromatic lover, we have hit upon something. Again, a generally subdued composition, but that, from the name, was the objective here. Some reddish brown, rubbed-out plug mixed about half and half with black Cavendish, this is an upscale aromatic. The ingredients are very fine, though reticent to assert themselves. Even the aromatic agent is refined and applied with gentility. The taste, burning coolly, is very nice, with a more subtle sweetness and nutty overtones. It is not a gunky aromatic, and the austerity of the blend serves it well. Recommended to aromatic fans.

The Master's Blend – Sweet Aromatic

Let me say up front: I am not a black Cavendish (in and of itself) fan. Having said that, this is a very fine version of that genre. It is about 80 percent black Cavendish, fine- and short-cut. The remainder is reddish brown, appearing to be a nearly shag-cut red Virginia, though it is hard to be certain. It is sweet and it is aromatic, so there is no violation of the truth-in-advertising law. But the sweetness is restrained and not clamorous, and because of this it is rather cool, not the least harsh. If I were to place this within the spectrum of similar products, ignoring the drugstore varieties, this leans more toward the Cornell and Diehl end of the black Cavendish spectrum than the McClelland end, with certain similarities to Lane offerings (I hope the context means something to you). The aromatic aspect is also refined and not overstated. The flavor is high and lifted, with no bass elements and certainly no stridency. It leaves a clean pipe and a clear palate, no mean feat with this sort of blend. Recommended.

James J. Fox & Company, Dublin and London, is not a company with which I was familiar. But, dear readers, please do become familiar with them as soon as possible, and you will not regret it. These are all exceptional blends in their unique ways, and merit the closest attention from the true aficionado of the pipe, or even the aspiring aficionado. They seem to be classic British blends in character, yet with an Irish twist to them that I appreciated. Irish or not, they share a certain similar character indicating centrality of thought and purpose, not to say quality, from the manufacturer. They all exhibit that typical Virginia savory tang common long ago, and all are remarkably cool throughout a bowl. Just smelling the tins brings back fond memories of my earliest puffing in my student days.

Dorisco Mixture

When you open the tin and take a whiff, your olfactory system is virtually assaulted with the tangy richness of this blend. It is, from the label, a mixture of coarse-cut Virginias and Perique, but it looks like a short-cut shag to me, and the Perique represents the biggest pieces. It runs from the light brown and orange to the deep mahogany of the Perique, and packs well in any size pipe. It is complex and absolutely marvelous, as naturally sweet as Virginias can be. It has that winning aroma when Virginias are successfully married and balanced with the Perique component, which is not dominant, but a restrained though confident component. For you Perique fans, this is a must. Highly recommended.

The Banker's Tobacco

One is struck by how dark this blend is, with nothing lighter than dark brown leaf to be found in the tin. It is billed as a medium, but medium here does not convey the richness to be found. Clearly tilted toward the Orientals, this has a generous helping of Latakia and Havana seed cigar leaf. Cigar leaf at times can be too strong and typically will overwhelm any Virginia delicacy unless blended by a master, but is used here with skill and discretion. I would guess that it is Dominican, but I am not a cigar expert. A perfect blend with

port over a friendly game of billiards, or with a single malt in front of a fire in an overstuffed chair (personally, I am getting sufficiently overstuffed that any chair will suffice), this coolly burns to a pale ash. Highly recommended.

Provost Mixture

This is the only one in the Fox lineup with the appellation "full." I believe it is used in the way with which I am most familiar, and refers to actual strength (current usage seems to just imply beaucoup Latakia). This may very well be classed as full, but it is not strident, shrill, unrefined or otherwise overwhelming. Quite the contrary, I would say it is smooth as glass, as elegant as Fred and Ginger and as rich as Croesus. It smells in the tin almost like some Oriental component, but the Virginias, mid- to dark brown all, are well-aged and have that characteristic tang. I believe the trade literature says it has an American Cavendish base with some bright Virginias, but these have been darkened by the processing, and you would guess from the description it is a typical aromatic, but it is far from that. This is amazingly cool with a sweet note that doesn't add any heat. It burns to a dove gray ash, and is suitable for any size pipe. It reminds me most of Dunhill My Mixture 965, in character if not in ingredients. Highly recommended.

Campanile Mixture

Said to be a mild Virginia and Oriental mixture, this is accurately described. It is very light in color and palate, and very cool despite the pallor of the ingredients. The tin aroma reminds me of some of the Rattray's line, and the room aroma, if you like Orientals, is scrumptious. If you don't (or your significant other doesn't), it smells like old socks. It comes across in the tin as seaside salty to my daughter. To me—and I have a great fondness for Orientals—it is mouthwatering. I must say that it is exceptionally flavorful, but I didn't tire of it and would class it as suitable for all-day puffing. Having no Latakia or Perique might be a drawback to some, but it is a refreshing change of pace to me, and would represent a good move for cigarette smokers, being much more flavorful but somewhat familiar in origin. Recommended.

The Squire's Mixture

I have mentioned before in this column that there is something about Erinmore Flake that I like, but it is definitely over the top, and I usually cut it with other things (including Perique and darker, cooler Virginias). Whatever that aromatic agent is in Erinmore, it may be found in this blend, but in a much less overwhelming quantity. Not that the aromatic ingredient is subdued, because it is the only thing you can smell in the tin. This is a Turkish blend, with quantities of Latakia, Virginia and Cavendish to support. But when you fire up, the light penetrates the clouds of smoke, and all becomes clear. This is one of those crossover blends, an aromlish or Englomatic, and just plain unique. I am always looking for these, and occasionally trying to make one. I wish I had come up with this wonderful concoction. The recipe is said to be over a century old, and it wouldn't have had such staying power if there wasn't something exceptional about it. It is not goopy, and the underlying blend even without the aromatic ingredient is excellent. This reminds some of soap by the tin aroma, but in burning, it is cool, pleasant and much more elegant than Erinmore, and certainly less hot and less fruity. It manages to be sweet without being cloying, and burns completely and cleanly. Recommended.

G. L. Pease is by now a familiar name to all the fanciers of the best in modern blending. He is held by the cognoscenti in a high regard reserved for few others, and has developed a cult-like following that is deserved. His blends exhibit a breadth of taste reflecting the deployment of encyclopedic knowledge of that glorious leaf coupled to a palate capable of delivering seemingly infinite subtlety. Through a master's Spenserian hand-blending of the finest ingredients available today, a quality rings that hearkens to the great blending houses of yore. The newest examples continue his development, and will make the Perique

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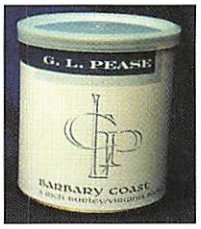
lovers delirious while quite possibly making everybody else into Perique lovers. How he manages to hit every time at bat amazes me.

Haddo's Delight

This blend, a savory compote of Virginias with a goodly hit of Perique, has already achieved cult status, and I understand that there are haiku composed to it in laud and honor. I may not go the haiku route (I would have to smoke it in a Tsuge), but this is absolutely magnificent. Layers and layers of complexity, swirling, changing down the bowl like wraiths appearing in smoke, are the product of the intricate lace of Virginia varieties. There is more than a little Perique, and this can genuinely be classed as a Perique blend, adding that wonderful stewed fruit element to the room aroma, and that unsounded depth in the taste. Some straight and nearly ascetic black Cavendish is added as a mere wafting, an enigmatic and sweet-tempered ghostly presence, making it even more amiable a companion to your briar. Finally, there is just a touch of air-cured leaf, bringing a nutty body and an occasional cigar-like essence, sure to please. There are elements of chocolate, and it is a broad blend in presence. The room aroma is abso- lutely wonderful, even to the usually unappreciative. It is said to undergo an exclusive process. I would call it magic. Highly recommended.



Barbary Coast

Some blenders will not employ cubed Burley for fear of being compared with the mass-market blends popularized in the pre-World War II decades of the century. Mr. Pease has found the most exceptional cubed Burley that I have ever had and takes the genre to new heights.

The color is rich and earthy, and the cut is between the more common small cubes in the more common blends and the less common hulking chunks found in the failed attempts at an elite blend of this sort. It never devolves into that nasty, bitter and biting ending so familiar from the world of bad Burley. It burns with consummate flavor and marvelous nuttiness, with only esteem for your palate and no rancor. It is big but not bruising, and has added components that only a master could carry off. I have mentioned that I have yet to try a Burley and Perique blend that works, and Mr. Pease has added just enough (repeat, just enough) red Virginia in a cut appropriate for mixture with cubes to make the Perique component work.

The balance is perfection itself, and as with all other Pease blends, the layers and subtleties defy description. At times the raisin-like Perique element envelops your senses, and at times the Virginias materialize, but mostly, the cubed Burley plays on like the great 64-foot pedal stops on a cathedral pipe organ. A delightful wafting of brandy finishes this off in perfect balance with the other ingredients. It is slow burning, and who in their right minds would rush this? Highly recommended.

Unfortunately, I have no new products fresh on the market to mention in Blends In Brief this issue. Maybe next time... *P&T*

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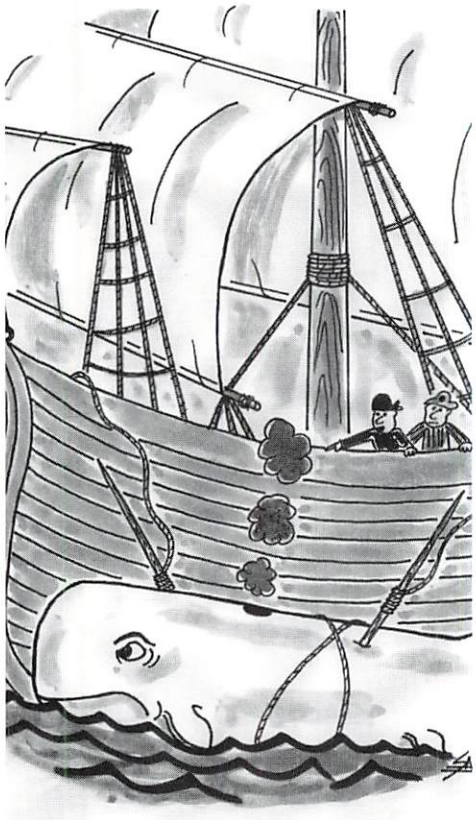
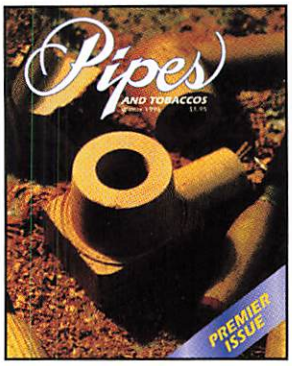


"Look, pipe smoke! I told you he swallowed the captain!"



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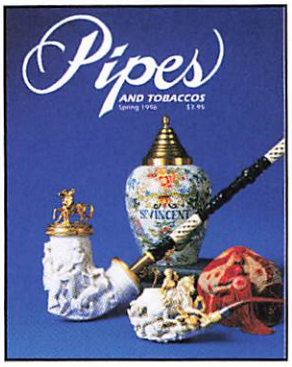

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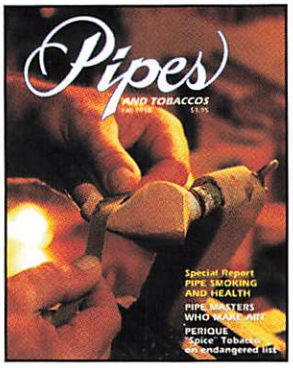

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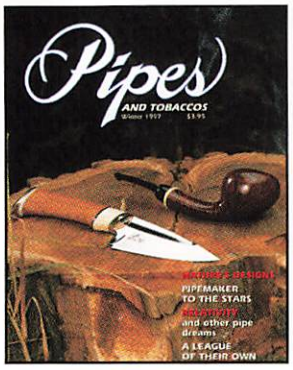

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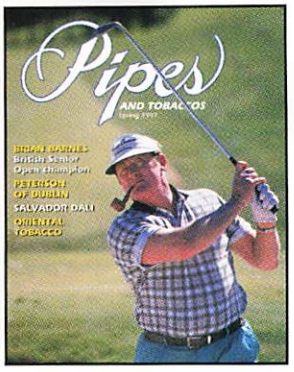

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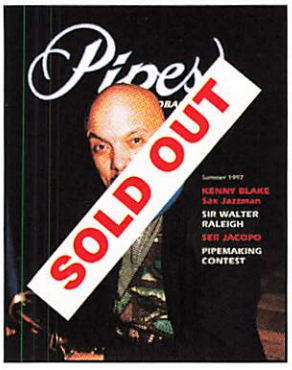

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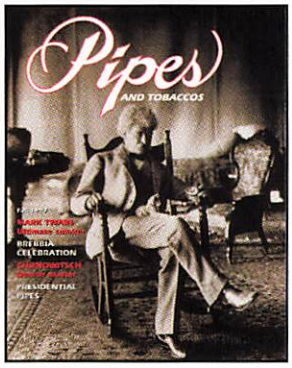

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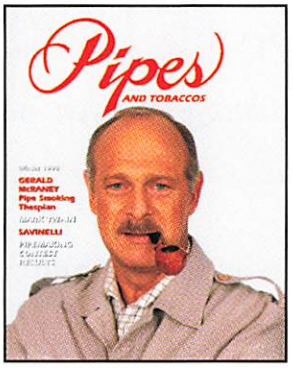

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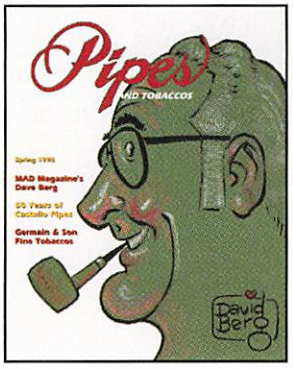

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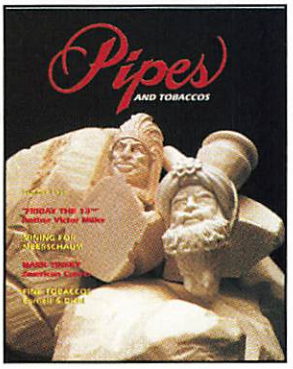

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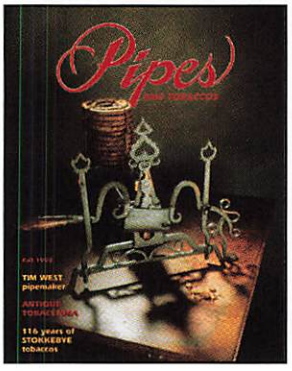

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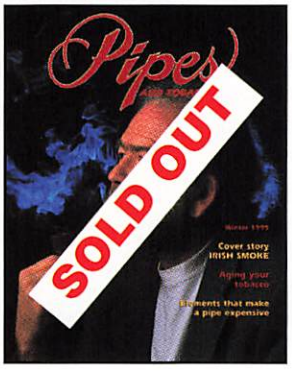

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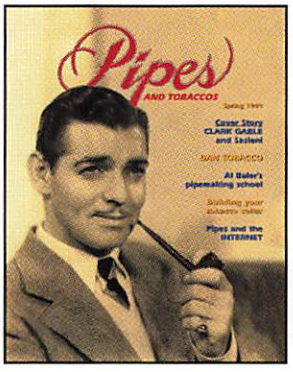

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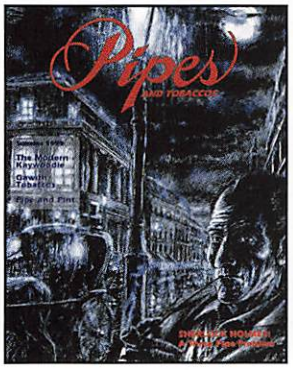

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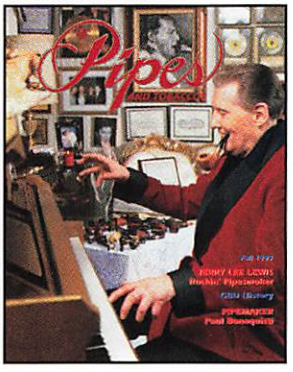

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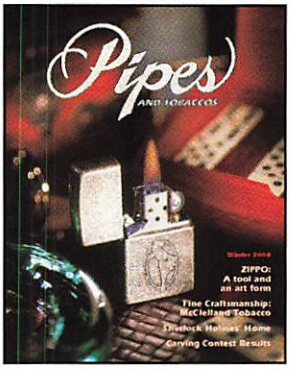

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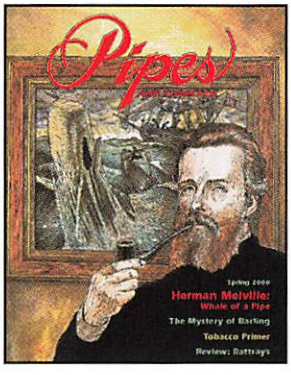

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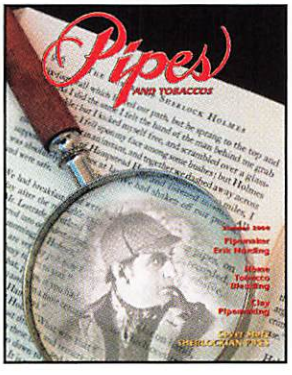

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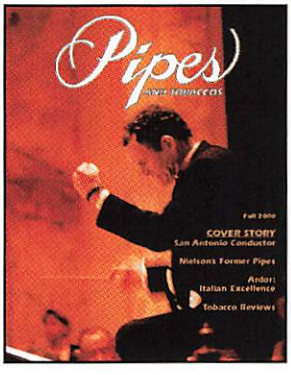

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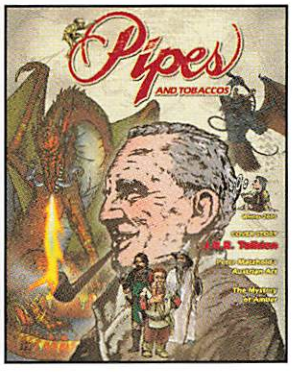

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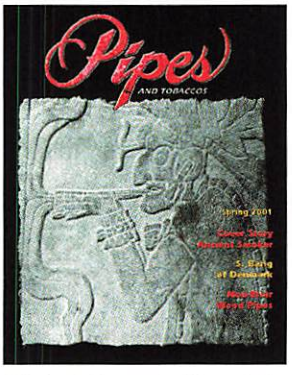

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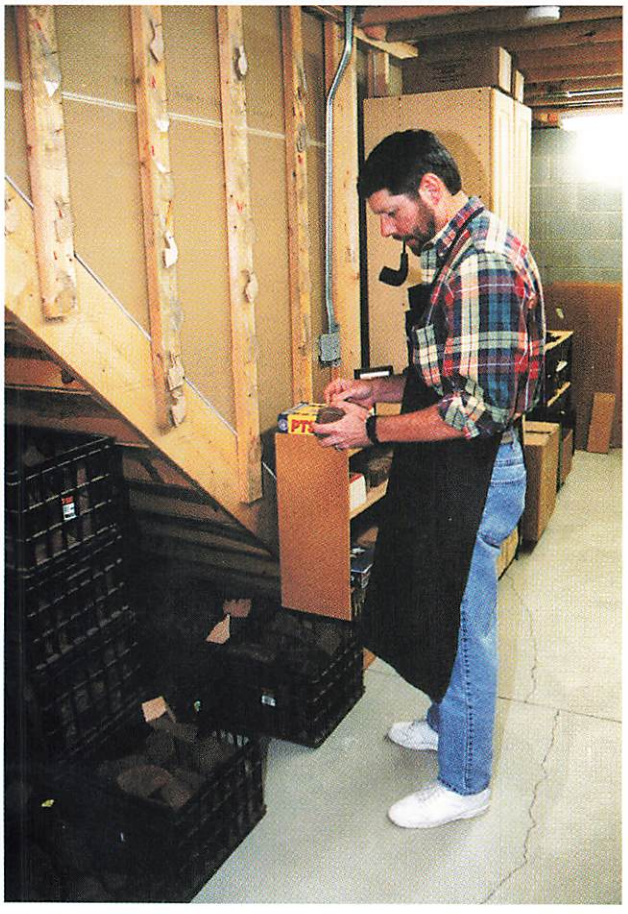
Steve's Studies

An unusual series of learning experiences has brought Steve Weiner's pipemaking abilities to their present impressive stature

by Chuck Stanion

Pipe shows should be taken very seriously—they have been known to change the direction of people's lives. You can walk into your first pipe show knowing very little and smoking a horrible excuse for tobacco in a pipe best suited for use as a fishing lure—and walk out six hours later with some of the finest smoking mixtures in the world burning flawlessly in a perfectly engineered pipe, with 50 new friends, a hundredfold increase in knowledge of smoking history and technique, and an enthusiasm that will never wane. But it's that enthusiasm that will get you. It sure got Steve Weiner.



Steve Weiner stands in his workshop in front of the array of templates that currently make up the majority of his available shapes.

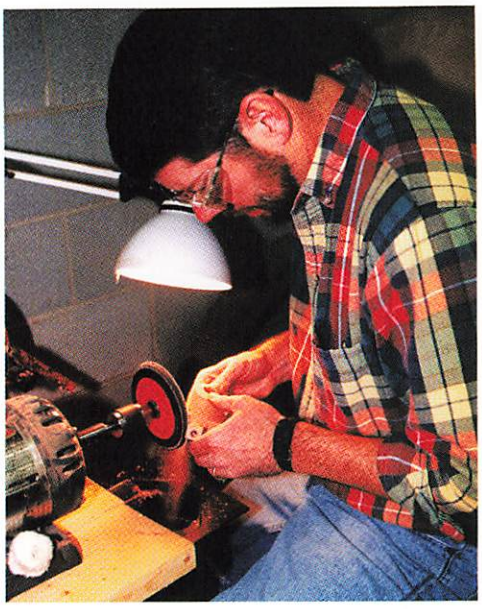
By the time Weiner attended his first pipe show in Columbus, Ohio, in 1987, he already knew quite a bit about pipes. He'd been smoking them since 1979, and had become interested especially in such Italian makers as Castello, Radice, Ser Jacopo and Ascorti. His collection had been growing slowly over the years, but it took a big jump that day. "I thought surely I'd gone to heaven," says Weiner. "The first thing I liked was walking in and seeing the blue smoke hanging under the ceiling. All those pipe smokers gathered together, all those pipes—I didn't know where to start. I had never seen so many beautiful pipes in one place. I think I bought six pipes that day."

Pipe shows became relatively regular events in Weiner's life after that, and while his enthusiasm for collecting and learning about pipes grew, it was a sad event that finally brought him to pipemaking: the death of his grandfather. Suddenly, Weiner found himself in possession of all of his grandfather's tools. And he realized that he would like to use those tools to try to make some pipes.

"My grandfather had a drill press and a couple of old motors," says Weiner. "He had a scroll saw, which I had to get rid of. What was really valuable in everything he had was a lot of hand tools and drill bits. The drill press really didn't suit my needs too well. He had one old Sears motor that I still use for sanding and buffing, and he had a worktable I still use and a tool chest that I still use."

But the main value of those tools was not their utility so much as their inspiration. "They gave me the impetus to try pipemaking," says Weiner. "And, hell, I never expected it to turn into anything."

But another inspiration for Weiner was the work of a man he often saw at the pipe shows he frequented. Michael Butera, who is recognized by many collectors as perhaps the finest pipemaker in the United States, often exhibited his



pipes at shows in those days, and Weiner not only admired his pipes but also recognized Butera as an example. Here was a terrifically successful pipemaker, not in Italy or France or Denmark or some other vague and distant place, but right here in the United States. If Butera could succeed at this, Weiner thought, perhaps he could as well.

"I remember thinking that to make great pipes, you need all these fancy tools," says Weiner, "and you have to have a background in hand craftsmanship." But Butera had succeeded on the merits of his own talent, without all of that. "I asked him," says Weiner, "'You worked in wood before becoming a pipemaker, didn't you?' And he said no. That both encouraged and discouraged me at the same time. I thought, Well, he's never done any of this stuff before, and look at the quality he is able to produce. But then I thought, Gosh, he must have this unbelievable talent for it. And he does."

Weiner had been making pipes for about six months before he secured an invitation from Butera to visit him at his workshop in Texas. "I had made a few pipes, but in just one day down there I found that I was doing a lot of things wrong. I saved myself a lot of trial and error by visiting Butera." Watching the pipemaking process is much different from actually performing the hundreds of steps required by the craft, though. "You can watch a guy for a day or so and it's still tough when you go back and try it on your own," says Weiner. But after observing Butera demonstrate his craft, Weiner sat in the airport waiting for his plane home and, while everything was still fresh in his mind, he carefully recorded in a notebook everything he had learned. Weiner is meticulous by nature, as his pipes attest, and the care he put into those notebook entries provided him with a terrific learning tool.

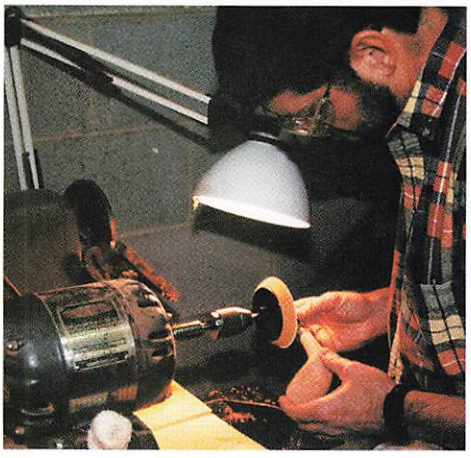
"When I started pipemaking," says Weiner, "I created a vision in my mind of the kind of pipes I wanted to produce. I had always considered Butera to be as perfect as you could get. I don't know that I consciously tried to copy him; I just liked the stuff he did, and that's how I envisioned my own work. So I think I've emulated Michael to a degree." And the feedback that Weiner has received has confirmed that. "People have told me that my work is reminiscent of Butera's," he says. "Well, that's about as high a compliment as they can pay me. Now, I don't want my pipes to look exactly like Butera's, because I agree with him that you have to find your own style. And I think I've done that, according to my own tastes." Butera's work acted as a springboard for Weiner to find his own approach. There are obvious design differences and differences in the small details as well. "We all find our own design philosophies. But you can't help but be influenced by the work you admire."

Other pipemakers also helped Weiner, sometimes in unexpected ways. As he was getting started, another great American pipemaker, Michael Frey, decided to leave pipemaking for other projects. "You talk about being lucky," says Weiner. "I got this phone call from Frey, and I'd spoken to him only once or twice before. He offered me the opportunity to purchase all of the wood and stems he currently had in stock. Keep in mind that all the wood he had, he'd bought from Butera. So I knew this was very good stuff."

A deal was struck, and in short order Weiner received a pipemaker's windfall. "He sent me 80 blocks that were already drilled and turned, and a couple of hundred briar blocks and hundreds of stems, and he sent me all of his templates. I think he spent as much time working on a template as he did a pipe. Talk about lucking out. And there was some really nice wood in there."

At that time Weiner was doing everything freehand. "I wasn't using a lathe, but I wanted one so I could turn blocks, because I wanted to make bulldogs." Knowing that Frey was a professional machinist, Weiner called him as soon as he bought a lathe. It turned out that Frey had built a special lathe chuck specifically for pipemaking. "The best thing for pipemaking is a two-jaw chuck," says Weiner, "and you just don't easily find them. Frey had this huge chuck and he had made the jaws himself, custom-made for pipemaking, and he sold it to me. I had to take the chuck to a machinist and have him make a back plate so the chuck would fit on the lathe I bought, and that's the setup I still use."

Even though Weiner never visited Frey, he learned much from him. In several telephone conversations, Frey explained to him exactly how to use his lathe chuck. But the supplies he had gotten from Frey also taught him about pipemaking. "The blocks he sent me that had already been drilled and turned told an interesting story," says Weiner. "I could see what he had done and how he had done it. So I learned a little bit about how to make pipes on a lathe from Frey, and from looking at his templates and at what he had already done with the blocks." The blocks that were drilled and



turned by Frey are still in Weiner's shop. "I just wouldn't feel right finishing them and selling them as my own," he says.

Unbelievably, the same opportunity struck again when pipemaker Larry Roush left pipemaking to pursue other interests. Another phone call resulted in another opportunity to buy stock. "Roush had a bunch of stems and wood," says Weiner. "Again, he had bought most of it from Butera. Terrific material. I bought all he had. Well worth it."

Weiner's eclectic pipemaking education proved remarkably efficient. After only a couple of years of pipemaking, he won an award of merit at the 1993 pipe show in Washington, D.C. And he liked what he was doing. After 18 years as a telephone company executive, and four more running his own consulting business, Weiner decided to give it all up and become a full-time pipemaker in January 1997.

"I like working on my own, though I get tired of the isolation sometimes," he says. "But I've worked in the corporate world, and there are a lot of benefits to working for yourself. You have no one telling you what to do or when to do it. You do what you want when you want and how you want to do it. At the end of the day, you have something tangible that you can hold in your hand and say, This is what I did today. It's very satisfying to create something like that."

Weiner's workshop is immaculately clean, spacious and efficiently laid out. Vacuum systems immediately collect any sawdust from the different workstations. Even as he makes a pipe, he maintains scrupulous order, sweeping briar scraps from the band saw table before moving to the next step, picking up and disposing of scraps at each juncture, keeping everything just so. He clearly prefers order over chaos as he creates, and each step in his pipemaking process reflects his meticulous nature.

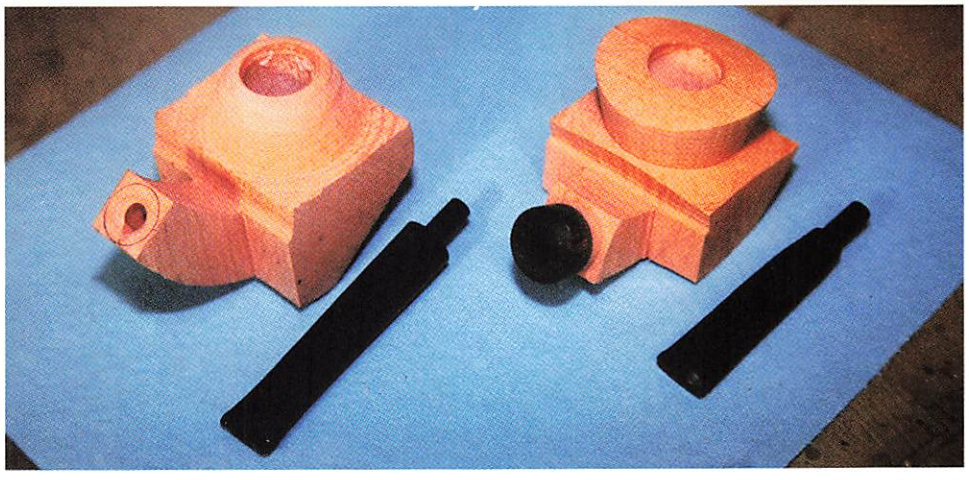
He rarely does freehands these days, preferring to work with templates for specific shapes. "I'm not all that good at freehanding on a block. So even if I'm making a custom, one-of-a-kind pipe, I'll make a template for it. It's easier for me to sit down with a piece of graph paper and lay something out that way to get it the way I want it, and then cut a template and make the pipe."

After tracing the template on a block, he trims the wood on the band saw, then

draws lines representing the mortise, the air hole and the tobacco chamber before drilling the mortise on the lathe and then drilling the air hole and tobacco chamber on his drill press. Then the top two-thirds of the bowl is turned on the lathe, a stem is fit to the pipe and the final shaping is performed using sanding discs and sandpaper.

Only then will he decide whether to finish the pipe with hand carving, sandblasting, or intensive hand-sanding down to 1,000 grit for a smooth surface.

"The finish is dictated by the number of flaws in the wood," says Weiner. "Sometimes, you'll get a nice, clean piece of wood that just doesn't have enough grain in it to make a decent sandblast. But you take what the wood gives you. That's the one frustrating part of this operation—you get a lot of waste." But the waste in material is not nearly so frustrating as the waste of time when a pipe becomes impossible to finish because of flaws in the wood. "You can work on a pipe all day long, and you can start carving the thing and have it fall apart on you. Same thing with the sandblaster—you lose more pipes in sandblasting, because there might be a little flaw in the pipe, and it can open right up. You've drilled it, shaped it, fit the stem, and then when you're down to the last operation, it can easily self-destruct. So you've got six or more hours of work gone."



Weiner estimates that for every 10 pipes he makes, he has to throw away three or four. "The wood doesn't care what you paid for it or how much time you have in it," he says. "If there's a flaw hiding, there's nothing you can do. The average guy probably doesn't know how incredibly rare it is to find a nicely grained pipe without flaws." Weiner places stringent requirements on his briar, though. "I've made some pipes that I could probably have left smooth by staining them dark to make minor pits less obvious. But if there is any more than a little peppering of sandpits, I don't like to do that. Everyone has their own philosophy, though. Some makers accept flaws as a natural part of the wood. And they certainly are natural. But I personally don't like them, and I don't want them on my smooth pipes." ▶

Weiner will hand-cut stems only rarely, preferring to use modified stem blanks. "That's mainly because of time restraints. You can spend as much time on a stem as you do on the rest of the pipe—especially if you're working with acrylic."

Weiner uses mainly black acrylic, though he will use a few white acrylic stems, and only occasionally utilizes vulcanite, generally Cumberland. "It would be nice to hand-cut my own stems," he says. "However, what I would have to charge for the pipe to make it worthwhile probably just wouldn't work out."

Fourteen years ago, Steve Weiner began going to pipe shows, and he had no idea what sort of path they would lead him on. "I used to go to shows to buy pipes," he says. "Now I go to sell pipes. And I enjoy it more now. You work by yourself every day and you don't get any feedback on a daily basis like you do at a normal job. You can spend weeks and months on end like that. Then, at shows, I enjoy talking with people about pipes, and hearing their feedback. That's where you get all your reinforcement. And there is no doubt—it's a kick." *P&T*

Nomenclature

Early Weiner pipes, from about 1990 to 1992, were signed "Weiner" with an engraving tool and dated with the year. After that, a stamp of "Weiner Handmade" and "USA" was used, along with a serial number denoting the number of the pipe made and the year. For example, the number 12399 would indicate the 123rd pipe made in the year 1999. Except for moving to a smaller "Weiner Handmade" stamp a couple of years later, the nomenclature has remained the same. Larger pipes are indicated with a stamp of "XL" or "XXL." The only exceptions in the basic nomenclature are reflected in one special-edition pipe made for the North American Society of Pipe Collectors, which was stamped with the usual name stamp, the "USA" stamp and the year 2000, but not with a pipe number. All Weiner pipes, from the very beginning, have included a one-eighth-inch-diameter briar dot on the stem as a logo.

Weiner pipes are available at select tobacco shops nationwide and through Steve Weiner's Web site, *http://www.heathtree.com.*

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The Pipes and Tobaccos Museum

Butz-Choquin

Of the six companies currently making pipes in Saint-Claude, France, Berrod-Regad is the largest. In 1951, Berrod-Regad acquired Butz-Choquin, which makes what is possibly the most recognizable French pipe available in the United States. Butz-Choquin was founded in 1858, the same year briar pipes were first made in France, and has flourished ever since.

When the Butz-Choquin factory finds a truly exceptional block of briar, it sends it to independent French pipemaker Alain Albuisson. Albuisson finishes a pipe from the block, and it is stamped with his name as well as the BC logo. The standard shapes arising from these very special pieces are called the Maitre Pipier series; the more unique pieces are called the Collection series.

The pipe pictured here is a Collection piece, and its shape is known as the Chatelaine. Collection series pipes are segregated into seven grades: the 2-star B; 2-star A; 3-star B; 3-star A; 4-star B; 4-star A; and the 5-star, finest of the grades, also known as the Morning Star, representing Alain Albuisson's finest work. The Collection piece pictured here is a Morning Star, and holds a place of honor in the *Pipes and tobaccos* Museum.

A Whiff of Risk

by Jacob Sullum

"Passive Smoking Doesn't Cause Cancer," announced the headline of a recent story in the *London Telegraph* that described a study by the World Health Organization. "Passive Smoking Does Cause Lung Cancer," said the headline of a WHO press release issued the next day.

The contradictory headlines had something in common: Both went beyond what the evidence shows. Indeed, because any lung cancer risk from environmental tobacco smoke (ETS) is likely to be minuscule, we may never be able to verify an effect—or rule one out—using the crude tools of epidemiology.

The WHO study, the second largest of its kind, included 650 nonsmokers with lung cancer and 1,542 controls. After dividing the subjects into groups based on reported contact with smokers, the researchers found "there was no association between lung cancer risk and ETS exposure during childhood."

But they calculated that subjects married to smokers were 1.16 times as likely to have lung cancer as those married to nonsmokers. The risk was slightly higher (1.17) for subjects who worked with smokers and slightly lower (1.14) for those who had both kinds of exposure.

If the study really had measured risk with the precision implied by these numbers, it would be odd that people with greater exposure were less likely to have lung cancer. But given the statistical margins of error, these three risk ratios are indistinguishable. More important, each of them is indistinguishable from a ratio of 1.0, meaning no added risk—another way of saying that the results are statistically insignificant.

British American Tobacco said the study—which has not yet been published by a medical journal but was summarized in a report from WHO's International Agency for Research on Cancer—indicated that "the risk of lung cancer from environmental tobacco smoke [is] either nonexistent or too small to be measured at any meaningful level." WHO insisted that "the findings were consistent with earlier studies."

Both were right. Weak, statistically insignificant associations are typical of the research on ETS and lung cancer. This is the pattern you'd expect if ETS had a barely detectable effect.

It is also the pattern you'd expect if ETS had no effect, but other factors, such as dietary habits or unreported smoking, were boosting lung cancer rates among the subjects classified as exposed. Researchers try to take such factors into account, but because they are forced to rely largely on self-reports, it's impossible to know whether their adjustments are adequate.

The impact of ETS is difficult to assess mainly because the doses of carcinogens absorbed by nonsmokers are tiny compared to those absorbed by smokers, so any risk would be correspondingly small. This is complicated by the fact that lung cancer is rare among nonsmokers, making it hard to get enough samples to generate statistically significant results.

Consequently, there is plenty of room for spin. Gordon McVie, director of Britain's Cancer Research Campaign, said BAT's take on the WHO study was "highly misleading." Yet his own summary of the evidence indicates that the case against ETS is not exactly overwhelming: "The weight of the statistics show that there is more likely to be an effect than not to be an effect. The risk is a small one, but the evidence certainly does not prove that no risk is present."

That measured assessment contrasts sharply with the assertions of American anti-smoking activists and public health officials, who say there's no doubt that ETS poses a dire threat and darkly imply that anyone who disagrees must be allied with the tobacco companies. Longtime anti-smoker Stanton Glantz tars skeptics as "apologists" who are "repeating the standard industry arguments."

Such blithe dismissals avoid the need to deal with criticism. They also suggest that only the skeptics have an agenda, when in fact tobacco's opponents are heavily invested in the idea that ETS kills. As Glantz noted in 1986, that claim allows anti-smokers to use "the rhetoric of the environment, toxic chemicals, and public health rather than the rhetoric of saving smokers from themselves."

In a 1997 *Washington Post* story on ETS, the widely respected University of Chicago biostatistician John C. Bailar said, "The evidence for lung cancer is not as strong as some of the proponents say [it] is. That is not to say that they are wrong, but that they might be wrong." It's a possibility that people like Glantz seem never to consider. *P&T*

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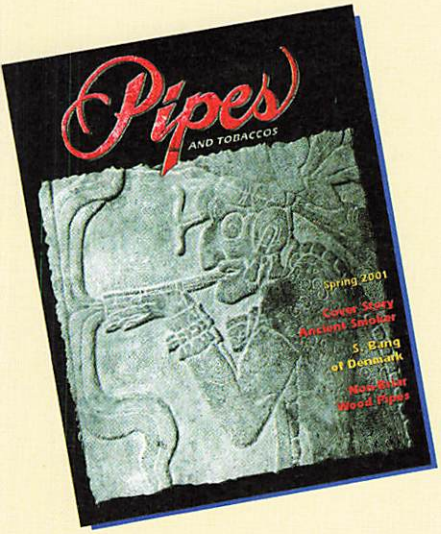

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INNOCENTS ABROAD

Americans invade Europipe 2000, the European Pipe-Smoking Championship

by Robert Page

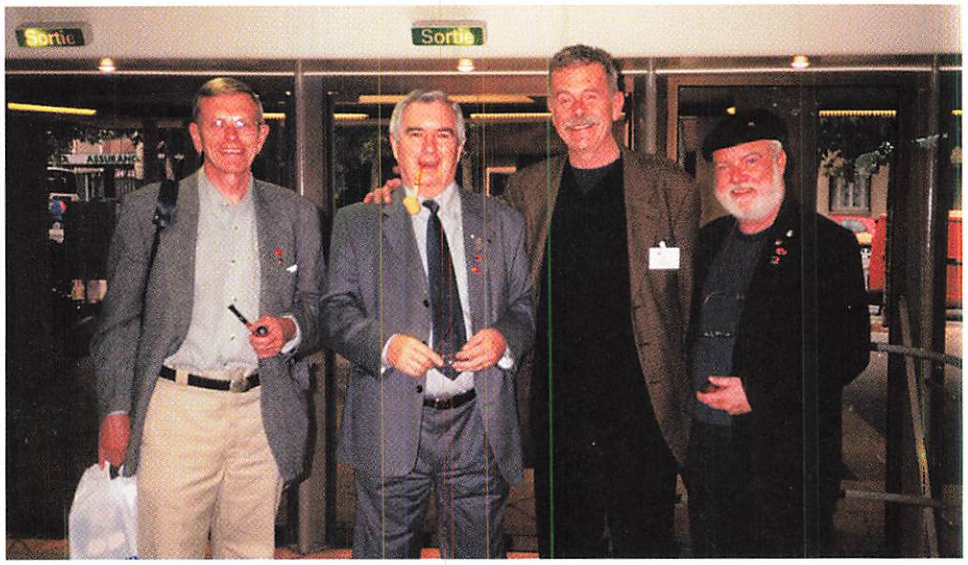
"We are measurably superior to the French in some things, but they are immeasurably our betters in others."

—Mark Twain,
The Innocents Abroad

Destination: Dijon, the heart of the Burgundy wine region, gastronomic capital of France, and the city that played host to Europe's major pipe-smoking event—The European Pipe-Smoking Championship—or, Europipe 2000—on Oct. 7 and 8, 2000. I had been invited by the president of the Pipe Club of France, Alain Letulier, a charming gentleman I had met on a trip to France some three years earlier. We share a love of the pipe and all things French, so it was not difficult to accept his generous invitation. I was especially intrigued by the offer, because no Americans had ever competed in the pipe-smoking championships in the event's nearly 30-year history.

I set about recruiting other pipesters to join me in this historic mission. I petitioned the membership of the clubs of Philadelphia and New York, and found one volunteer from each who had the time and the burning competitive spirit to join the cause. When I told Alain that there would be three Americans participating in Europipe 2000, he was overjoyed, and when I said we were all inexperienced in the ins and outs of smoking contests, he sent me pipes from past contests, regulation wood dowel tampers, the tobacco that would be used and a detailed essay about the tricks of slow smoking (*see sidebar*).

During four very enjoyable days, the "American team" (as we thought of ourselves from the moment we met up in the tiny town of Saint-Claude, France) would stick together through tours of



Left to right: Vernon Vig, Alain Letulier, Bob Page and Steve Gatschet

344 contestants from 17 countries ready to race to be the slowest.

the pipe factories and the many pipe shops of France's capital of pipe production, through long, leisurely meals washed down with fine wine and, most important, through the marathon smoking session that was the battle royal of the pipe-smoking competition. In the process, we learned about the finer points of packing a bowl for a marathon smoke, the importance of proper tamping technique, and that the Europeans regard pipe smoking with a great deal more fascination than the average American: The press covered the smoking championship like a major sporting event.

Last fall, we three who would be the American team set out from our respective hometowns with no idea of what was in store, but with perhaps a bit of a swagger in our steps. After all, during the previous summer, hadn't the American Postal Team led by Lance Armstrong won Europe's greatest bicycle race, the Tour de France, in a blaze of speed? Now it was time for us to prove that Americans can also excel in slowness. The object of our race was to be last.

We arrived at Roissy Airport at 6:15 a.m., the perfect time to light up a briar, especially after traveling eight hours without having the opportunity. Boarding the T.G.V., France's marvel of a high-speed train, going directly to Lyon without stopping in Paris, I sat back with a hot cup of coffee from the buffet car and a gently burning pipe and just watched the misty morning countryside race by the windows. Yes, you are welcome to smoke a pipe aboard French trains, and it is as much a pleasure to puff on a pipe as you move smoothly and swiftly through a landscape as it is to do so as you sit beside a flickering fire.

From Lyon there is a small train that heads up into the Jura Mountains to the small town of Saint-Claude, known to the world as the capital of French pipemaking. There I had agreed to meet my two team members, Philadelphia architect Steve Gatschet and New York lawyer Vernon Vig. They had never been to Saint-Claude before and were eager to see what goes on there. We had rooms at the Jura Hotel, a pleasant inn just across from the train station that cost a modest $40 a night, all comforts included, plus a magnificent view of Mount Bayard, which looms over the town. We spent a couple of days observing raw briar being turned into fine smoking instruments, gaping through pipe shop windows, bending over endless displays of pipes, visiting the fascinating Museé de Pipes et Diamants, and going for rambles into the mountains to such picturesque places as La Grotte du Pendu (the Grotto of the Hanged Man).

When Saturday, Oct. 7, rolled around, we took the morning train to Dijon, where the pipe-smoking championship was being held at the Palais des Congrès on the edge of town. Alain Letulier had booked us into a modest hotel just down the street. After installing ourselves in our rooms, we met in the lobby and walked over to the Palais for our first glimpse of the field

of battle: a big modern building with numerous large rooms, each as cold and functional as the next. But the atmosphere was as convivial as it gets, thanks to the planning of the Pipe Club of Dijon, with Jean-Michel Guyot at its head.

There were displays of all the great products of the region, primarily mustard and wine. Strangely, the table that offered samples of Burgundy had a longer line than the one offering Dijon mustard. Guys with pipes aglow were wandering around, greeting one another, talking and laughing. In the room reserved for pipemakers to display their wares, there was a dense crowd circulating. The pipemakers of Saint-Claude were represented by Jacky Crean of Genod Pipes and Jean-Paul Berrod of Butz-Choquin. The Italian carver Bruto Sordini had a table of magnificent briars. The big surprise was the table—or rather, the three long tables—covered with extraordinary pipes from the carver Karel Krska from the Czech Republic. If I hadn't spent so much on the Genod pipes that I'd already bought in Saint-Claude, I'd have gladly added one particularly graceful stout bent apple from these beautiful briars to my armory. But who doesn't leave a pipe show without regrets?

That evening we attended the soirée de gala, which took place in a 19th-century wine warehouse, a huge stone-vaulted room filled with tables loaded with food and bottles of Burgundy wine. The room was thronged with the 344 participants, 40 of whom were women, and their companions; they had come from 17 European countries. We Americans had the honor of sitting at the same table with Alain Letulier, his wife and three participants from Italy. In the highly convivial atmosphere, all efforts were made to converse in three languages, which seemed to become easier to do as the evening wore on and one delicious course after another was served and the wine bottles were emptied. By the time our pipes were lit, we could have served as a model for the United Nations, so fluent was our comprehension of one another across the national and linguistic boundaries blurred by the blue smoke.

The day of battle dawned bleak and chilly. It was Sunday, and the streets were cold and deserted at our edge of town. After having hot coffee and croissants in the hotel, we rambled over to the Palais. In the large hall, a few participants were milling around, examining the displays of antique and new pipes and the publications of the Pipe Club of France. We had the pleasure of sitting down with the contingent from Britain, who insisted that we come to their World Cup smoking contest on Oct. 14, 2001, near Ascot Downs. They told us that their competition rules were considerably more reasonable than those of the French and that we'd be able to enjoy our smoke instead of treating it as a scientific operation. We could use our own pipes, for instance, and tamp our tobacco with our fingers—not like in the French event, which demands that one light up the virgin briar and use only the special tamper provided. But the Brits were all good sports about the current event and were looking forward to the coming combat.

Monsieur Ipseiz uses his championship tamper technique.

After feasting on a sumptuous lunch washed down with an abundance of red wine, we were invited into a large hall with a stage and many large round tables. Each table had 11 chairs around it, 10 for participants and one for a referee, who would survey the activities to make sure no one broke the strict rules. Three hundred and forty-four intrepid contestants took their places. We three Americans found seats at a table occupied by seven Frenchmen, one of whom had that unmistakable air of a seasoned combatant: Fabien Ipseiz, an Alsatian, a young fellow whose gestures expressed nonchalant courage and strength of purpose. Sure enough, we learned that he had been recently crowned victor of the 28th Championship of France. Hmm...someone to watch carefully.

Our referee was a lovely young Algerian woman who laughed at all the attention she was getting from the guys. The guy with a goatee sitting next to me puffed on a great curved pipe, with the head of Don Juan carved on the bowl, and traded small talk with her with the obvious intent of seduction, if only so she would go easy on him if he committed an infraction during the contest. However, having lived two years in Morocco, I could bandy about Arabic pleasantries that would truly seduce her...into looking the other way if I committed boo-boos. And *Hamdoulillah* (God be praised), that she did, or I would have been disqualified in the first two minutes. One of the rules went completely contrary to my pipe-smoking habits: The pipe must be held in the mouth when the tamper is employed. During the contest, I caught myself numerous times blithely tamping away while holding my pipe out of my mouth, but our charming Algerian never noticed.

Once the combatants took their places, the weapons were duly distributed: a black sandblast panel billiard, the bit adorned with a blue band bearing a circle of yellow stars, signifying the European Union and the coat of arms of the French Brotherhood of Pipe Smokers; a simple wood dowel which would serve as tamper (the best tamper ever made, as it

Champions Aldo Martini, Jacob Herren, Lubomir Cinka

First Lady from Poland, Grazyna Jezierna

turns out); two wood matches; and three grams of tobacco—in this case, Saint-Claude Confrèrie, a blend not unlike Half and Half mixed with Prince Albert with a French twist. We were then given precisely five minutes to fill our pipes. A quick glance across the table at Monsieur Ipseiz and I knew that this was a crucial maneuver in the battle. He carefully extracted the tobacco from its plasticine pouch, laid it out and meticulously separated the strands, then dropped a pinch into the bottom of his pipe bowl, followed by a gentle stab of his finger. This was followed by similar procedures, until the bowl was filled. I, of course, imitated his every movement, hoping Vernon and Steve were doing the same. The operation indeed took us a full five minutes. Suddenly, the whole hall was filled with the excited drumroll of hundreds of wood dowels tapping on tables signifying that we were battle-ready.

Next came from the stage the order to *allumer*—light up! And we did. We had one minute and two wood matches to get our pipes going. Three hundred and forty-four matches were struck and 344 bowls of tobacco were ignited at one time. The billows of blue smoke that rose to the ceiling resembled the eruption of Mount Vesuvius. The battle was on.

The rules dictate that pipes cannot be relit once under way, nor can participants blow through the stem or onto the surface of the tobacco in the bowl. The pipe must be in the mouth when tamping. As soon as the pipe goes out, the smoker must raise his hand so the referee can record his time.

I quickly learned that the art of slow smoking resides in the manipulation of the tamper. It was just under four inches long and five-eighths inch in diameter, made from what appeared to be oak. That size fits the hand and the pipe bowl perfectly. It later occurred to me that a significant difference from ordinary metal tampers is that the dowel has a large, solid tamping surface that does not allow the tobacco to escape up the sides when turning and pressing. Watching the more experienced participants use their tampers was an educational experience. On the other side of the table, Monsieur Ipseiz was engaged in a relationship with his pipe that I had never before witnessed. He drew ever so tentatively on the mouthpiece as he quickly and lightly touched his tamper to the surface of the burning tobacco with a turning motion. When the surface ash was mingled with the burning tobacco, he removed the tamper, took the pipe out of his mouth and tilted the pipe bowl toward himself, shading it with a cupped hand, so he could see the glowing point as it reached the surface and sent out a whiff of smoke. He stayed frozen in that attitude, watching the infinitesimal combustion progress, until he judged that it was time to revivify the fire by again drawing gently on the pipe. As I looked around the room, I saw that this was the way to proceed. Most of the contestants were not smoking at all. They were looking into the bowls of their pipes, from which arose thin wisps of smoke. Then they briefly lifted their pipes to their mouths, jabbed and twirled their tampers, and went back to cupping their hands over the bowl to observe the progress of the combustion. Their pipes spent more time out of their mouths than in them. Amazing, but unquestionably appropriate. I followed suit and discovered that it works.

Before beginning the contest, our table companions recommended that we insert our all-important tampers into our pipe bowls and mark them with a line to indicate the depth, so that we could keep track of the progress of our tobacco consumption. About 45 minutes into the contest, my buddy Steve suggested that we check how much we'd smoked and inserted his marked tamper. "My God," he exclaimed, "I'm past the halfway point already!" I dropped my tamper into my bowl and saw that I had considerably more than half my tobacco yet to consume. Proudly, I showed it to him and when I went back to puffing—*rien de rien*, zilch—in plain English, nothing. My pipe was dead! At 49 minutes! At 50 minutes, Steve lost it. Vernon had given up some time before. The brave American team was out of the running.

Meanwhile, the battle raged on and the silence increased. Half the field had been wiped out in the first hour and the rest was being decimated steadily after that. Eventually, it came down to a Czech, an Italian and a Swiss, who persisted in puffing briefly, jabbing and twisting their tampers, and studying

TIPS ON SLOW SMOKING

by Alain Letulier, President of the Pipe Club of France

Le fumage parfait de la pipe est quelque chose de delicat qui exige beaucoup de patience, d'experience et d'echanges entre fumeurs de pipe. A.L.

I'll give you some tips for keeping a pipe lit longer while getting more pleasure from it. After applying them, your friends will see that, aside from pipe smoking contests, everyday smoking will be much more enjoyable. These are the tips that everyone should follow to get the greatest pleasure.

The first and most important step: Know how to fill your pipe. For that, you must first rub out the tobacco to separate the strands that might be too compact. Then, take a small pinch and drop it to the bottom of the pipe bowl. Do this several times, checking with your finger (without pressing down too hard) that the tobacco's density is uniform, until you've filled the pipe to the top of the bowl. Then, tamp down a little to allow space for another pinch of tobacco. You repeat this process until you feel a certain firmness of the tobacco under the finger, but also some springiness. You should check also from time to time how the pipe draws through the stem, to make sure that there is not too much resistance. If there is no resistance, that's because the tobacco has not been tamped down enough, and you should add more tobacco or press down the tobacco more firmly. If there is too much resistance, it is because the tobacco is too compact, and it's best to empty the pipe and start all over again. It is not for nothing that five minutes are given at the start of a pipe-smoking contest for filling the pipe. In the same way, many smokers take pleasure before they light up just from the process of filling the pipe. It is even said that this activity allows one, during political, financial or labor negotiations, to step back and reflect.

This seems complicated at first, but it soon becomes a habit, and I can assure you that if you have correctly filled your pipe, you can smoke it peacefully for at least 40 minutes without relighting. If the pipe has to be relit often, 99 percent of the time it is because it has not been properly filled and compressed.

The second step: lighting. Outside of smoking contests, you light the whole surface of the tobacco in the bowl, gently press it down with a tamper to equalize the burning without extinguishing it, and then relight the whole surface. In a contest, if you are familiar with the tobacco, you can risk lighting only a part of the surface a little before the end of the one-minute lighting-up time. But that is when you want to attain a time of more than an hour and a half. The first few times, you are better off using your everyday lighting technique.

Third step: smoking. Smoke slowly and calmly, at the same rhythm as your breathing (which you must control during a contest because it speeds up due to the pressure). From time to time, you must tamp gently and lightly on the tobacco to regulate the combustion of the tobacco. At this point, if you do nothing, your pipe will go out in about 40 to 45 minutes, leaving some tobacco unburned because the burning area has been concentrated at the center of the bowl and has descended to make a narrow chimney. Some contest winners pay constant attention to the maintenance of a burning surface by tamping often while smothering and reviving the combustion. This task is no longer for the pleasure. I have a personal method which I've used for a long time: At around 35 minutes, I draw more vigorously on my pipe while moderately tamping, until the surface of the tobacco starts to smoke on its own—that is the sign that the fire has revived. Then, I return to a slow and calm smoking rhythm up until about 1 hour and 10 minutes. Thus, I reach a time of 1 hour and 30 to 40 minutes. With that time, you are among the top 10 percent, half the contestants having been eliminated at 47 minutes.

I'm sure that with a little practice you will gain more pleasure from your pipe.

their pipe bowls at length. The defeated left the hall for a drink and the consolation of their friends and then came back to watch the outcome. The *paparazzi* gathered around with their cameras, for this is an event that makes the news in Europe, like soccer matches and bicycle races. A French television crew was busily circulating with camera and lights to capture the race for a documentary film. The battle went intensely and slowly on.

It was the homestretch, and after 2 hours and 35 minutes, the pipe of Lubomir Cinka from Czechoslovakia gave its last gasp. Fourteen minutes later, Italian Aldo Martini raised his fists to indicate that his valiant pipe had gone cold. Finally, at 2 hours, 52 minutes and 15 seconds, Swiss Jacob Herren conceded, after the last tiny plume of gray smoke floated up from his black briar, that his noble pipe had given up the ghost.

Enthusiastic applause burst out from the assembled spectators (a.k.a. the losers) and Herren was led to the stage, where he received the champion's trophy amid adulation from those who know what it means to keep a pipe lit for 2 hours and 53 minutes. Martini and Cinka also received their prizes, as did the finalists: Trubachs from Hungary, and Sergi from Italy. The first-prize winner among the women was Grazyna Jezierna from Poland, with a time of 2 hours and 28 minutes. The first prize for a country's team went to Italy, for a total time of 7 hours and 5 minutes. Finally, warm congratulations and trophies were awarded to the contingents from Russia and the United States, who had taken part for the first time in the 30-year history of the event.

I'm sad to say that the American team's total record was something like 2 hours and 30 minutes—unimpressive, considering that the overall record time for a single contestant is 3 hours and 15 minutes. But even if we didn't perform with the prowess of Lance Armstrong and his bicycle racing team, three rather innocent Americans enjoyed the conviviality of this exciting excursion into the pipe-smoking world of Europe and learned a lot about the pleasures that can be derived from the pipe.

It's a beginning. *P&T*

Filters

I have smoked pipes on and off for years, and until recently I smoked regular pipes purchased at my local tobacconist. But then I purchased a pipe from Germany with a nine millimeter charcoal filter. What a difference, what a discovery! Smoking is sweet, cool and never bitter, though of course some cleaning is required, like changing the charcoal filter on a regular basis. It's almost impossible to find similar pipes in the Montreal area. I was told that they are not very popular in North America, but somehow only in Europe. I was wondering, why is it so? Or perhaps I'm looking at the wrong place. Perhaps there are some disadvantages to smoking a pipe with this type of filter, but I can't see what they could be. Could you please throw some light on this one?

Henri Corbel
Dollard des Ormeaus
Quebec, Canada

Actually, filter pipes are very popular in North America, judging from the millions of filters sold every year. They may not be particularly popular among collectors, or in pipe shops, or even with most of the people who read this magazine, but somebody is buying them, and they represent more sheer volume than all the handmade non-filter pipes produced.

As with anything, there are positive and negative points to consider in deciding between filter and non-filter pipes, and many people may like to have both available to them for various smoking circumstances. For simplicity's sake, let's limit this particular conversation to pipes with the paper or activated charcoal cylinder filters, and exclude all the system pipes and various designs with metal condensers, reservoirs and other innovations.

What does a filter pipe have to offer? First, it offers ease of use. You need only change the filter every few smokes, depending on what type of tobacco you prefer and your own smoking technique. If you prefer aromatics or tobacco blends that are heavily flavored, you may produce considerable moisture as you smoke. With filter pipes, this presents little problem because the moisture is filtered out. In non-filter pipes, such smoking would require the repetitive use of many pipe cleaners. But even straight Virginia blends will produce moisture, and if you're on a canoe trip or are engaged in other activities where the use of pipe cleaners might be inconvenient, a filter pipe would be pretty handy.

But filters can also change the characteristics of the smoking experience. Filters tend to cause a tighter draw, which some people object to. They can also subdue, to some extent, the flavor of the tobacco. However, this tendency may not be all bad in some cases. A tobacco that may be too strong for your general taste may be quite palatable in a filter pipe, while more subtle blends may require a clear channel for optimum flavor. You may have some tobaccos on hand that you find bland in your filter pipe—try them non-filtered and see if they are better. Non-filter smokers may find some enjoyment in overpowering blends by trying them in filtered pipes. Variety is not a bad thing. Options are good. Utilize them.

Humidors

I would like to ask about storing pipe tobacco. I usually have an assortment of tins

opened at one time and want to know the best way to keep them in good shape. I have tried blowing through the bowl as you suggested in the Winter issue; it works, but I'd rather it didn't get that way in the first place. Do they make humidors especially for pipe or bulk tobacco? Will a cigar humidor keep conditions that are ideal for pipe tobacco?

Eric Peters
Saline, Michigan

Cigar humidors are usually lined with Spanish cedar, and unless you enjoy cedar-flavored blends, you should avoid storing you pipe tobacco in them. Tobacco will pick up other flavors and scents very easily—that's why it's best to use distilled water if you should ever want to moisturize dried-out tobacco, to avoid the possibility of imparting a chlorine flavor to the blend.

Glass is probably the most neutral material for storing tobacco. Mason jars or Ball-type jars are inexpensive, readily available and very practical. If you're just storing a tin for the few weeks it may take you to smoke its contents, Tupperware should be sufficient.

But there are also plenty of tobacco humidors available in a huge assortment of sizes and styles at smoke shops everywhere. They come in all prices, and you can get small ones appropriate for storing just 50 grams of tobacco, or larger ones that can hold a pound or more. If you seal the tobacco in an airtight container when you first open the tin, however, it will maintain its moisture level almost indefinitely. Only when air exchange is possible will the blend dry out.

Pipe drying

I recently had a fire in my house on the third floor. Of the 1,000 gallons of water used to extinguish the fire, some came through the ceiling on the second floor and got to my pipes. I was not home at the time, but my wife said she had to pour water out of the pipes. What do you suggest to clean my pipes? Thanks for any assistance you can provide.

Mike Garr
Wilkes-Barre, Pennsylvania

Pipemaker/repairman J.T. Cooke urges that the most important thing to remember about reviving any pipes suffering as yours have is that they be dried very slowly. Do not remove the stems, whatever you do, and do not put the pipes in sunlight or on a heat register, in a microwave, or any other heat-generating locality. Weeks should be taken to dry the pipes.

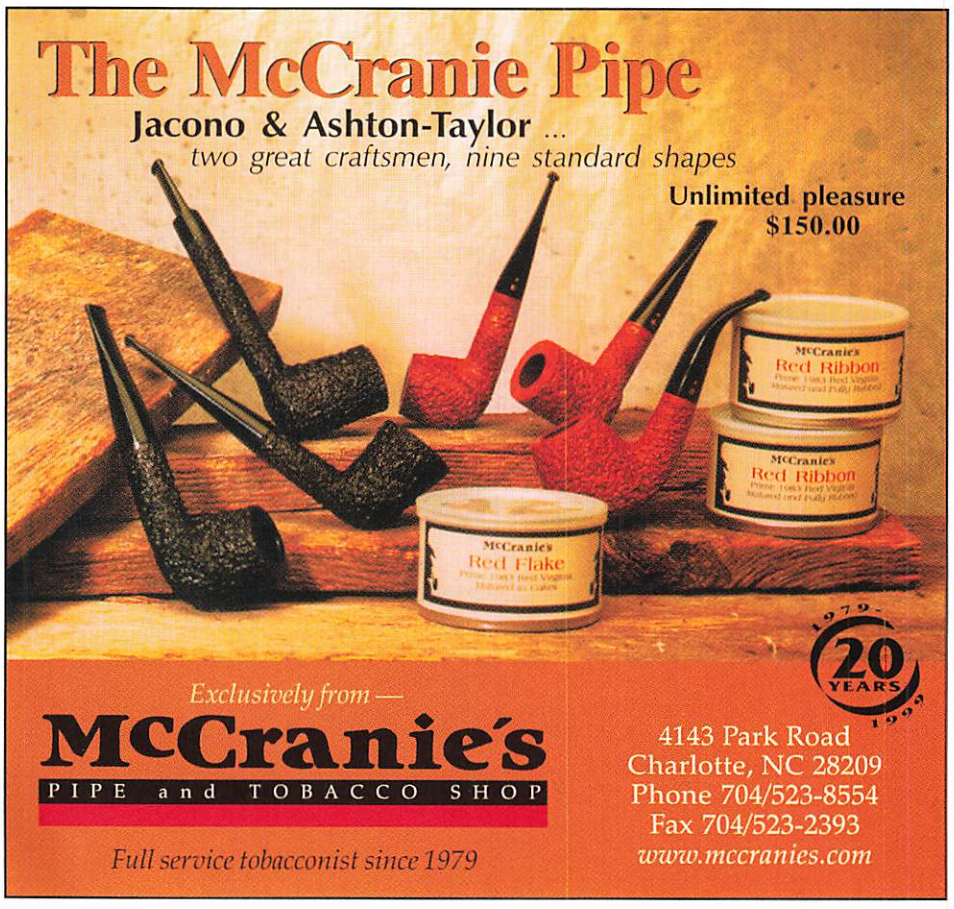
One thing that might be tried to help wick the water content away is a granulated, activated charcoal, available in pet stores for fish tank filters. First, insert fluffy pipe cleaners all the way into the stems until they barely show in the tobacco chamber. Then fill the tobacco chamber with the granulated charcoal. The pipe cleaner will keep the charcoal from getting into the smoke hole in the shank—you don't want to deal with charcoal that has become wet and then hardened like concrete inside the smoke channel.

In a shallow box, sprinkle a layer of charcoal and set the pipes in it, then pour more charcoal over them until they are buried. Check after a day or two, and if moisture is still very apparent, replace the charcoal with fresh. Change it again after five or six days, depending on how moist you think the wood still is. Once it seems that the moisture level is under control, leave the pipes buried in the charcoal for a couple of months. They should be smokable after that.

The finishes, though, are likely to be ruined by the water. Not only could the wax and stain finishes be hurt, but also if there was much tobacco residue in the pipes when they were soaked, it could have leached through the bird's-eye in the grain and discolored the pipe further. You'll have to think about going to the expense of having them professionally refinished. If the pipes are collector pieces, much of their value may be negated if the nomenclature is destroyed. Because nomenclature is applied with pressure stamps, it may raise up with the moisture and all but disappear. And there is always the chance that, even with careful, slow drying, the shanks could suffer hairline cracks. But if there are no cracks, and the nomenclature survives, it may be worthwhile to refinish the pipes.

Il Ceppo nomenclature

I have a question about Il Ceppo nomenclature. I have numerous Il Ceppo pipes (I feel



they are good smoking pipes) and had not paid too much attention to the nomenclature until recently. The pipes I had from years back had "il ceppo" on the shank in a straight line, "hand made" over "Italy" underneath the brand, and the grade number in a circle. The pipe in question was acquired last year when a dear friend and colleague passed away. His wife sent a number of his pipes to be sold to his friends. This pipe is a smooth, straight pipe with a diamond shank, a slightly canted, almost brandy glass bowl, and a very thin piece of white acrylic between stem and shank. The Il Ceppo name is stamped in a curve. Turning the pipe one-quarter turn (turning the bowl away from you, bowl in the left hand, stem in the right), there is a number, H2170, and the grade number (4) is in a triangle, not a circle. Turning the pipe one more turn away from you, (bowl is upside down now) you will see "made by hand" in an upward curve over "in Italy." If you hold the pipe properly and look at the "made by hand" part, it is upside down. It reads right only if you hold the pipe upside down. Now, I am not entertaining the idea that I have a valuable, extraordinary kind of pipe, (though that would be OK). It just intrigues me to wonder what goes on in the pipemaker's mind when he does things like changing nomenclature. With all of the mystique that goes with many pipe brands these days, my curiosity was aroused, so I thought I would write and ask. The pipe smokes great and for obvious reasons means a great deal to me, so any light you can shed would be appreciated. I have many other pipes (Castello, Don Carlos, Ser Jacopo, Roush, Mastro, Radice, couple of Dunhills) and I rank my Il Ceppos right in there too. Keep up the good work; I look forward to every issue.

Fred Bibb
cyberspace

Many thanks to David Field, distributor of Il Ceppo pipes in the United States, for the following answer:

Pipe nomenclature changes over time for a number of reasons; just look at the various Dunhill stampings from 1910 to the present, to give a good example. In the case of Il Ceppo, the nomenclature was changed in 1995 when Franco Rossi joined the firm (eventually taking over the helm when Giorgio Imperitori retired). Franco wanted to simplify the nomenclature, doing away with terms such as "Free Line" and the numbering system on shapes to indicate if the pipe had silver, what type or complexity of silver, etc. So instead of having five digits to indicate, say, a rustic bent apple with a silver band and plexiglass extension (for reading purposes), only the grade is now stamped on the pipe itself. The basic nomenclature as to grading is now rather simple in that the following numbers are used (each enclosed in a circle): 9=rustic; 1=sandblast; 2=smooth/carved; 3= smooth/sandblast; 4=smooth; 5=smooth (better grain); 6=smooth (best grain); 7=smooth (the absolute top grain). Now, the question always comes to me, "Why is a 9 used for the rustic instead of a (seemingly) more natural 0?" And I always answer, "I don't know." Just a quirk, I guess. ***P&T***

2001 Pipe-Smoking Contest

The *P&T* contests have become popular events, and we'd like to try an expansion of sorts this year, something that is meant to provide plenty of creative latitude. Unlike last year's design contest, this year's contest will return to the actual carving of briar pipes. But that is the only restriction: Briar must be the primary bowl material. It can be any size and any texture, with any stem material. You can carve figural sculptures or traditional time-honored shapes—or anything in between. Rustications or sandblasts are welcome. Criteria for judging the pipes will be visual appeal (we won't be smoking them), creativity, engineering, quality of finish and overall design. If you enter a smooth pipe, grain will be a consideration in the judging, as will quality of sandblast for blasted pipes and quality of rustication technique for carved pipes. When extra care is taken in the making of your pipe, such as by going to the considerable extra work of using a hand-cut stem instead of a production stem, we will take note, though such steps are not required.

Please include a self-addressed, stamped postcard if you would like confirmation of receipt of your entry. Only new, unsmoked pipes will be considered for this contest. Please send the best-quality photos possible (to the address in the box on page 4), postmarked no later than Sept. 1, 2001. We will first choose pipes from the photos and then notify those carvers with a letter asking that the pipes be forwarded to our office. We will display those pipes at the CORPS Pipe Show in Richmond and gather votes from the attendees there to determine winners.

Photos of the finalist entries and the winning pipes will be featured in our Winter 2002 issue.

There will be two categories of entries: Amateur and Professional. For the purposes of this contest, an amateur is defined as someone who has never sold a pipe they have made. A professional is someone who has. Amateur prizes will be a $500 First Prize, $250 Second Prize and $100 Third Prize. You'll also get to see your pipe featured in *P&T* magazine.

In the Professional category, First Prize will be a full-page color ad in *Pipes and tobaccos* magazine, Second Prize a half-page color ad, and Third Prize a third-page color ad, to run in any issue in 2002 that the winners choose. Winners will be responsible for providing the graphics for the ads, though we will help where we can. First-, Second- and Third-Prize pipes in the Professional category will not be returned to the makers, but will be retained in the *P&T* collection and displayed in the *P&T* pipe museum. Pipes that do not place in the top three will be returned to the makers.

This contest is open to anyone in the world. We have been impressed in past contests with the remarkable sophistication of the amateur entries. This year, with the addition of a professional category, we have very high expectations. We hope that carvers from all continents will enter. You can't lose—the worst you'll end up with is a pipe you have made. And you may find yourself with some very profound international recognition of your skills in the pages of this magazine.

Pipes
AND TOBACCOS
Pipe of the Year

This is the third Pipe of the Year offered by *Pipes and tobaccos* magazine, and it is a sweetheart. It's a modified cutty shape with a wide, almost Danish-style bowl. The Ardor Pipe company has designed it specifically for *P&T*. After two years of straight pipes, we felt it was time for something with a little curve, and we can't imagine a more graceful example.

Dorelio and Damiano Rovera, of Ardor Pipes, are known for their attention to detail and rigorous grading system. Ardor has gained a deserved reputation for providing an irresistible value. Hand-cut stems, silver spigots and unerring symmetry as displayed in these pipes are rare in the price range you see here.

Each pipe in this limited edition has the *Pipes and tobaccos* logo stamped on the shank, as well as on the top of the silver spigot. Each pipe is numbered, from 1 to 250. Each is also stamped with the Ardor logo. These pipes are now available in the following five finishes:

Urano Roccia (Rusticated) Brown or Black	$215
Giove (Smooth) Walnut Stain	$270
Mercurio (Smooth) Light Orange	$370
Venere (Smooth) (Honey Stain)	$445
Venere Due Punti (Smooth) (very limited availability) (Straight Grain)	$745

Orders may be placed by telephone at 800.346.7469; by fax at 919.876.6531; by e-mail at *mprice@speccomm.com*; or by visiting the *Pipes and tobaccos* Web site at *www.pt-magazine.com*.

Pipes AND TOBACCOS

Pipe of the Year 2001

by Ardor

The After Hours Pipe Club
Meetings are the first Monday of every month from 6 to 8 p.m. at the Vintage restaurant in the Gage shopping center in Topeka, Kansas. If you need more information, call the staff at Churchill's, 785.273.0102; e-mail *afterhourspc@hotmail.com*; or visit *www.homestead.com/afterhourspc*.

Arrowhead Pipe Club
This club sponsors such events as the Michigan Regional Pipe Smoking Contest in Durand, Michigan. For further information, contact Dan Spaniola, Arrowhead Pipe Club, c/o Paul's Pipe Shop, 647 South Saginaw Street, Flint, MI 48502.

Atlanta Pipe Club
The Atlanta Pipe Club meets at 7 p.m. on the second Tuesday of each month at Royal Cigar Company, 2179 Briarcliff Road, Atlanta, Georgia, on the corner of Briarcliff and LaVista Rd. Call Joyce White at 404.329.0088 for additional information about the club or for directions.

Briars Club
Meeting are held on the second Thursday of each month at 6:30 p.m. at the Ridgewood Tobacco shop on Chestnut Street in Ridgewood, New Jersey. For additional information, contact Howard at 201.767.4961 or *briarsclub2001@yahoo.com*.

Briar Squires Pipe Club
Formed in 1979, the club meets at 7:30 p.m. on the first Monday of each month at different locations in the Jacksonville, Florida, area. Annual pipe-smoking contests are held on the Sunday closest to Saint Patrick's Day. For further information, contact Briar Squires, P.O. Box 61446, Jacksonville, FL 32226, or Cy Jones at 904.739.8190.

Broad River Smoker's Conclave
The Broad River Smoker's Conclave meets on the second Thursday of each month. Meetings are held at Tobacco Road Smoke Shop in historic downtown Shelby, North Carolina. For information, contact Chris Tallent at 704.487.7868; e-mail *brsc@wncnet.com*; or see the club's Web site at *www.wncnet.com/smokeit*.

Burlington Pipe Club
Meetings are held on the first Thursday of every month at The Dickens Pub, Elizabeth Street, Burlington, Ontario. For more information, contact Roberto Kiernan at 905.387.1435.

Calumet Pipe Club
Meetings are on the first Thursday of every month at Finnegan's Irish Pub, 3310 Memorial Parkway in Huntsville, Alabama. For additional information, contact L. Fred Scarborough, In-House Counsel, Camber Corporation, 635 Discovery Drive, Huntsville, AL, 35806-2801; office: 256.922.3590; fax: 256.922.3574; e-mail: *fscarborough@camber.com*.

Capital Area Pipe Smokers (CAPS)
Based in Fairfax, Virginia, this long-established club meets on the third Wednesday of every other month, approximately every six weeks, and frequently hosts guest speakers at its meetings. For more information, contact Randy Evans, (*wraevans@aol.com*), David Silver (888.834.7140), or visit the Web site, *http://Caps_pipe.tripod.com*.

Central Florida Pipe Club
The Central Florida Pipe Club meets on the last Thursday of each month at The Tobacco Merchant in Jacobsen's Plaza in Longwood, Florida, from 6 to 9 p.m. For more information, contact Don Hockman Jr. at 407.647.3200 or e-mail *orlandopipe@yahoo.com*.

Central Oklahoma Pipe Enthusiasts (COPE)
COPE meets on the second Thursday of each month at the Royal Bavaria Brauhaus & Restaurant, 3401 S. Sooner Road, Moore, Oklahoma. Times may change. For further information, contact COPE, P.O. Box 7034, Moore, OK 73153; or e-mail *jhaldeman@bix.com*.

Chesapeake Pipe Club
Informal meetings are held the second Monday of each month at 7:30 p.m. at Champion Billiards, 1969 E. Joppa Road (next to Home Depot in the Perring Plaza), Towson, MD 21234. For further information, call Bill Maitz, 410.825.8940.

Christopher Morley Pipe Club of Philadelphia
The Christopher Morley Club meets the third Wednesday of every month at 7 p.m. at Cuvée Notredame, 17th and Green Streets, Philadelphia, Pennsylvania. For further information, call Bob Page at 215.567.2972.

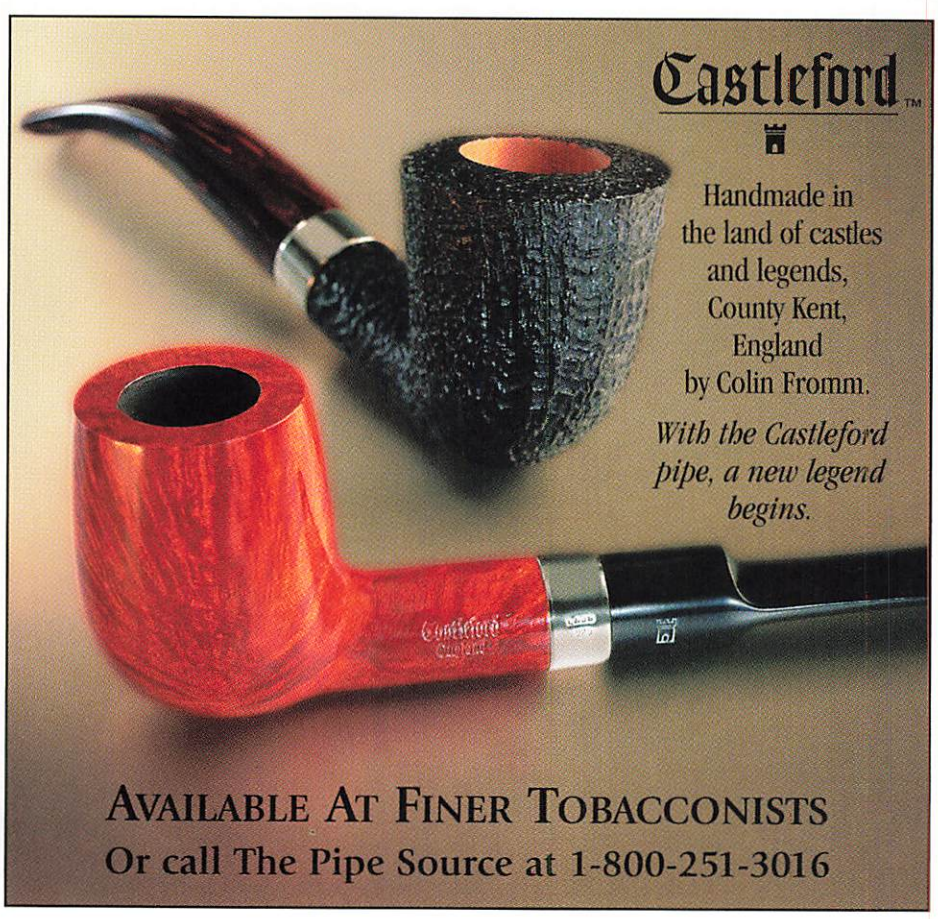
Circulo de la Pipa Mexico D.F.
This Mexico City pipe smokers' club meets on the first Friday of each month at 7:30 p.m. in the Shelty Bar, Nikko Hotel in Ave. Campos Eliseos 24, Col. Polanco. For additional information, contact Gustavo Chavezcamacho at *pipaclubdf@listbot.com*, or visit the club Web site at *circulodelapipa.homestead.com/Bienvenida.html*.

Confrere of Indiana Briar Friars
For specific information on meeting times and places, contact Stephen Williams at 765.282.0229.

Dallas/Fort Worth Pipe Smokers Club
This club meets at 7:30 p.m. on the third Wednesday of every month at the Londoner Tavern, 4291 Belt Line Road, Addison, Texas. Contact Ed Price, *epr065@airmail.net*.

Deep South Classic Pipe Show
Saturday, June 23, 2001, at the Sheraton Airport Plaza Hotel, I-85 at Billy Graham Parkway, Charlotte, NC 28208. Telephone 800.325.3535 or 704.392.1200 for hotel reservations. For additional information or to reserve tables, contact Tom McCranie, 828.262.0403 or 888.523.8554; or e-mail *mccranie@vnet.net*.

The 53rd International Association of Pipe Smokers Clubs (IAPSC)
The World Pipe Smoking Contest and Show will be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hosted by the Mt. Town Society of Kapnismologists in Mt. Pleasant, Michigan at the Riverwood Resort on Oct. 12–13, 2001. Food, music, bowling, golfing and lots of fun. Contact the smokers club for more information: 517.775.8536.

Fresno Pipe Club
The Fresno Pipe Club meets on the third Sunday of each month at 6 p.m. at Hardwick's Briar Shoppe, Fresno, California. For more information, contact Douglas A. Pitts at Hardwick's Briar Shoppe, Manchester Center, 3402 N. Blackstone, Suite 124, Fresno, CA 93726; telephone 209.228.1389; or e-mail *dpitts@gte.net*.

Goodfellows Pipe Club
If you live in Hawaii, or are just vacationing there, Goodfellows Pipe Club invites you to attend its meetings, held the second Thursday of each month from 6 to 9 p.m. at the Cigar Emporium, 98-1254 Kaahumanu Street Units A-4 and A-5, Pearl City, HI 96782. For further information, contact Dale James Neff at 808.484.5757, or fax 808. 484.5755.

Great Northern Pipe Club
Serving the Minneapolis/St. Paul area and surrounding communities, this club meets informally on the third Sunday of each month at 1:30 p.m., usually at the Maplewood Lanes, Lower Level, 1955 English Street, Maplewood, Minnesota. For additional information, contact Jon Werner at *gnpipeclub@aol.com*, or Tony Espeseth at 800. 353.7378.

Greater Kansas City Pipe Club
The Greater Kansas City Pipe Club meets on the third Thursday of each month at Cigar & Tabac, 103 Metcalf Center in Overland Park, Kansas, at 8 p.m. The club also hosts an annual pipe show in the fall. For further information on either the show or the club, call Mark Wilson at 816.525.1137 or e-mail him at *stoge2go@qni.com*.

Hudson Valley (N.Y.) Pipe Club
Formed in 1997, the Hudson Valley Pipe Club meets the second Wednesday of every month at 6 p.m. Because the meetings take place at a number of different restaurants in the mid-Hudson Valley, contact one of the following people for location and further information: Al DiFalco, 914.756.2574; Rob Denholtz, 914.462.2495 or *den@ulster.net*; Steve Abrams, 914.679. 8430 or *snabra@aol.com*.

Kansas City Pipe and Tobacco Show
The show is Saturday, Nov. 3, and Sunday, Nov. 4, 2001, at the Holiday Inn KCI, 11832 Plaza Circle, Kansas City, MO 64152. For room reservations, call 816.464.2345. For additional show information, contact Michael Sull, 5830 Nall, Mission, KS 66202; telephone 913.362.7864 or e-mail *michael@spencerian.com*.

Memphis Area Pipe Smokers (MAPS)
Meetings are held on the third Tuesday of every month at 7 p.m. at Bravo Ristorante (in the basement of the Adam's Mark Hotel at Poplar and I-240. For additional information, call or e-mail Tom, 901.678.6824, *info@pipeclub.org*, or visit the club's Web page at *www.pipeclub.org*.

Milwaukee Area Pipe Society (MAPS) Pipe Show
The Milwaukee Area Pipe Society (MAPS) will be hosting its Inaugural Pipe Show/Swap on Saturday, July 21, 2001, from 10 a.m. to 5 p.m. at Pistol Pete's Neighborhood Grill, 16755 Lisbon Road, Brookfield, WI 53005. Sale/display tables are $30. For more information, contact show manager Bob Schrap at P.O. Box 511, Elm Grove, WI 53122 or call at 414.771.6472 or e-mail at *rschrap@aol.com*. The Milwaukee Area Pipe Society meets at 7 p.m. on the third Thursday of each month at Jack's Tobacco and M.C.S., 13640-A W. Capitol Drive, Brookfield, Wisconsin. For information, contact Joe Harb at Jack's, 262.783.7473, or visit the Web site at *www.execpc.com/~perique*.

Mt. Town Society of Kapnismologists
Meetings are held the first and third Thursday of each month at 7 p.m. at the Smokers Club, 100 S. Mission Street, Mt. Pleasant, MI 48858. For additional information, contact Kat Gartner at 517.775.8536, or e-mail *gart@sensible-net*.

Murfreesboro Pipe and Tobacco Club
Meetings are held the second Monday of each month in the banquet room at Puffing Billy's Restaurant on Broad Street in Murfreesboro, Tennessee, at 6:30 p.m.

Nashville Pipe Show
The fourth annual Nashville Pipe Show is scheduled for Saturday, Sept. 22, 2001, from 9 a.m. to 6 p.m. at the Radisson Hotel at Opryland (Atrium), 2401 Music Valley Drive, Nashville, TN 37214. Call the hotel at 615.889.0800 and mention the show for room reservations. For additional show information, call 888.292.9576.

New York Pipe Show/Club
The New York Pipe Club will present two more shows this year, on June 1, 2001, and on Aug. 31, 2001, at the Ramada Hotel, Newark International Airport, telephone 800.223.8285 or 973.824.4000. Mention the pipe show for a room discount when you make reservations. For additional information, contact Richard Esserman, 238 Aycrigg Avenue, Unit D, Passaic, NJ 07055; telephone 212.455.9869. The New York Pipe Club meets on the first Tuesday of the month, generally at Runyon's, on Second Avenue near 49th Street, at 6 p.m. Anyone wishing up-to-date meeting information may phone Sailorman Jack at 212.288.3832 on the day of a meeting.

North American Society of Pipe Collectors
NASPC will be hosting its 2001 pipe show from 9 a.m. to 6 p.m. on Saturday, Aug. 25, 2001, at Holiday Inn on the Lane, 328 West Lane Avenue, Columbus, OH 43201; telephone 614.294.4848. For more information, contact Bill Unger at P.O. Box 9642, Columbus, OH 43209-9642; phone 614.252.2904; or visit the club's Web site at *www.naspc.org*.

North Oakland Tobacco and Pipe Club (NOTPC)
This Detroit area club meets at 7 p.m. on the

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second Wednesday of each month and occasionally on weekends as well. Meeting locations vary in the Metro Detroit area. For information about coming meetings, contact Terry McGinty at 248.471.0195 or Michael Lindner at 248.844.8209, or e-mail *mlindner@pobox.com*.

Northeast Arkansas Pipe Puffers
The Pipe Puffers meet on the second Saturday of each month at 10 a.m. and the fourth Tuesday of each month at 6 p.m. at the Tobacco Plus Store in the Midway Plaza in Highland, Arkansas. For more information, contact Dick Alexander, Northeast Arkansas Pipe Puffers, 32 Alma Lane, Hardy, AR 72542-9487; call 870.856.4100 or 870.856.4433; e-mail *dalexander@arkansastobaccoplus.com* or visit *www.arkansastobaccoplus.com*.

Pipe Club of Taiwan
For additional information, contact Ben Chen, P.O. Box 83-53, Taipei 111, Taiwan; e-mail *hanworld@ms29.hinet.net*.

Sacramento Pipe Collector's Assembly (SPCA)
Meets monthly, usually on the third Thursday at 6 p.m. Informal meetings take place in downtown Sacramento, 1325 O Street #1, California. For more information and to confirm meeting times, contact Gary Malmberg, 916.442.6027 or 916.929.8965.

Seattle Pipe Club
This club meets on the third Wednesday of each month from 6:30 to 9:00 at the Issaquah Tinderbox (club room), exit 15 on I-90, 1810-12th Ave. NW, #C2. For additional information, visit the Seattle Pipe Club's site on Yahoo or call the Tinderbox at 800.647.PUFF.

St. Louis Pipe Club
Meetings are on the second Saturday of each month at 9 a.m. at John Dengler Tobacconist, 700 S. Main, St. Charles, Missouri, and the fourth Saturday of each month at 7 p.m. at Town & Country Tobacco, 13933 Manchester Rd., St. Louis, Missouri. For further information on the club or on the Gateway Area Pipe Show held each February, contact Jay Milton at 618.288.2090, or Bob Calloway at 636.946.8555.

South Florida Briar Brotherhood
The South Florida Briar Brotherhood meets the third Thursday of each month at the London Pub Too in Margate, Florida. The club sponsors an annual 60-table pipe show, The Southern Pipe Expo, each January. For more information on the club or show, contact Grant Porter, 954.741.8595 or see the club's Web site at *www.se.mediaone.net/~pipesman*.

South Jersey Pipe and Cigar Club
Meetings are scheduled for the second Wednesday of each month at 7 p.m. at Your Cigar Box, 703 Tilton Road, Northfield, NJ 08225. For additional information, call 609.645.3345.

Toronto Pipe Club
Meetings are held on the second Saturday of each month from 2 p.m. until it is decided to leave, usually 4 or 5 p.m. Contact Ian Belton for the location and any other details at 905.857.6108; fax 905.857.8863; or e-mail *ibelton@inforamp.net*.

Tucson, Arizona Pipe Show
The Old Pueblo Pipe Club of Tucson, Arizona, will hold its first pipe show from 9 a.m. to 5 p.m. on Saturday, June 23, 2001, at the Best Western Inn, Tucson Catalina Foothills, 6201 N. Oracle Road, Tucson, AZ 85704. Call the hotel for reservations at 888.788.2766. For further information, contact Jack Tompkins at 520.459.4317, *tompkins@primenet.com*, or check the club's Web page at *shadow.zedcor.com/bigjack/Pipes/OPPC*.

Waco Pipe Club
This club meets on the last Tuesday of each month at 7 p.m. at the Texas Sports Hall of Fame Museum, 1108 S. University Parks Drive in Waco, Texas. For additional information, contact Steve Fallon at 254.754.3258.

Washington Area Pipe Smokers
The Washington Area Pipe Smokers meet on the third Wednesday of each month at 7 p.m. at The Smoke Shop, 940 W. Chestnut Street, Washington, Pennsylvania. For additional information, contact Paula J. Fenelon at The Smoke Shop, 724.228.3266.

To add your club listing, please send your information, including club name, meeting place and time and contact information, to Clubs and Events, *Pipes and tobaccos* magazine, 3000 Highwoods Blvd., Suite 300, Raleigh, NC 27604-1029; or e-mail *chuck@pt-magazine.com*.

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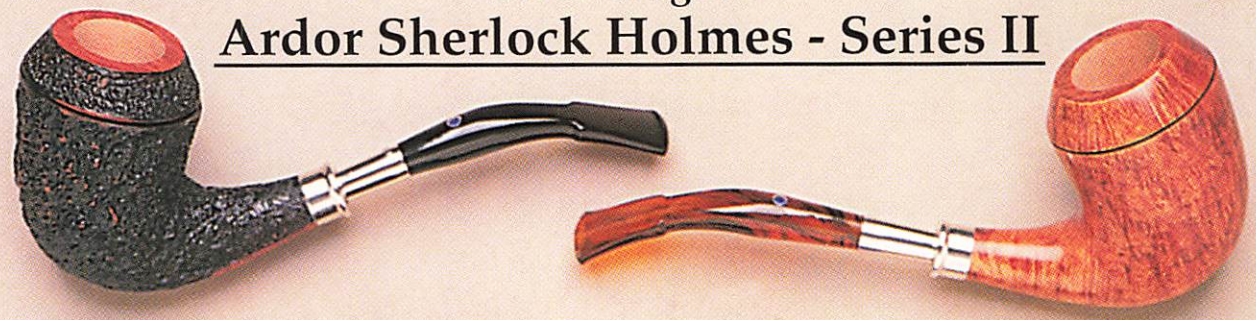

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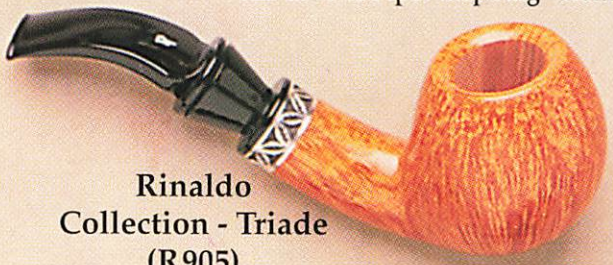

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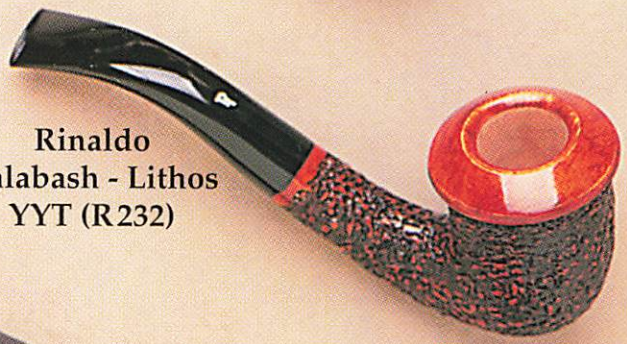

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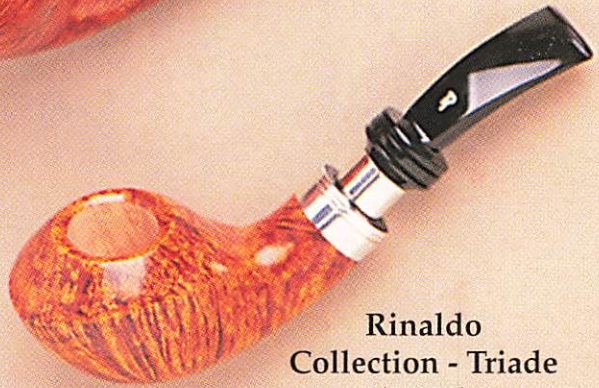
YYT (R232)



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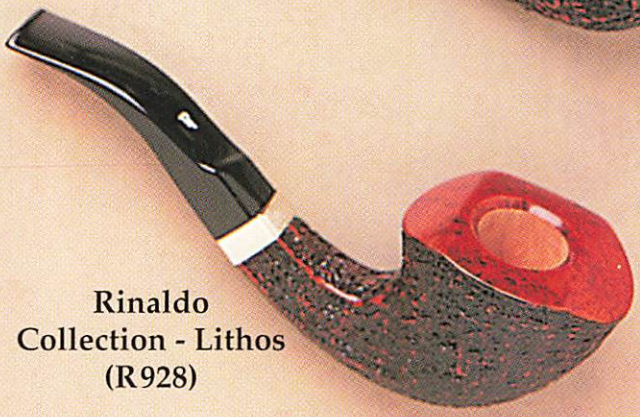
(R930)



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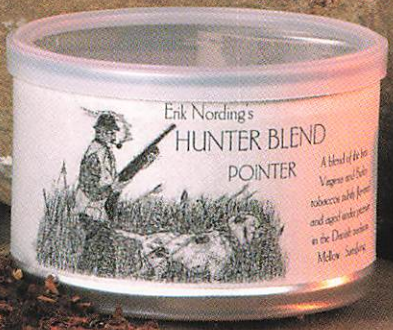

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